

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

MAY, 1913

ONE SHILLING NET

Vol. XXXVI. No. 141



PORTRAIT OF LADY DOROTHY NEVILL IN 1844

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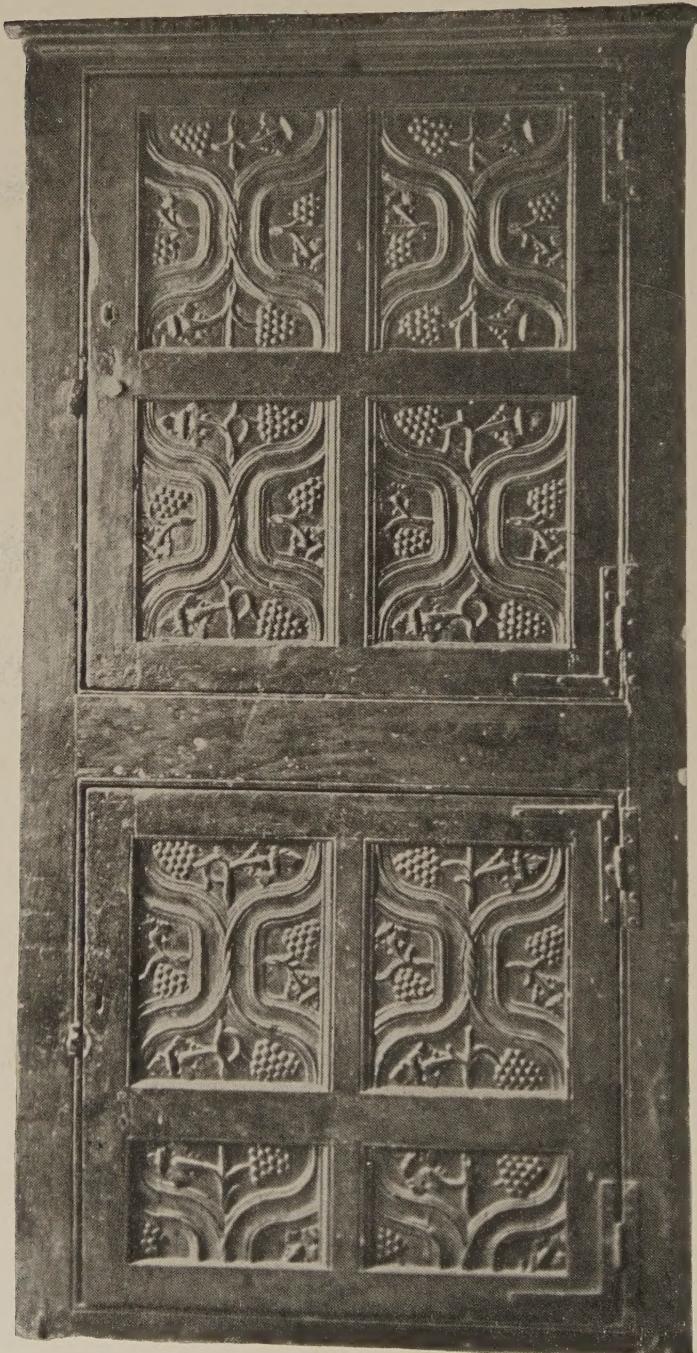
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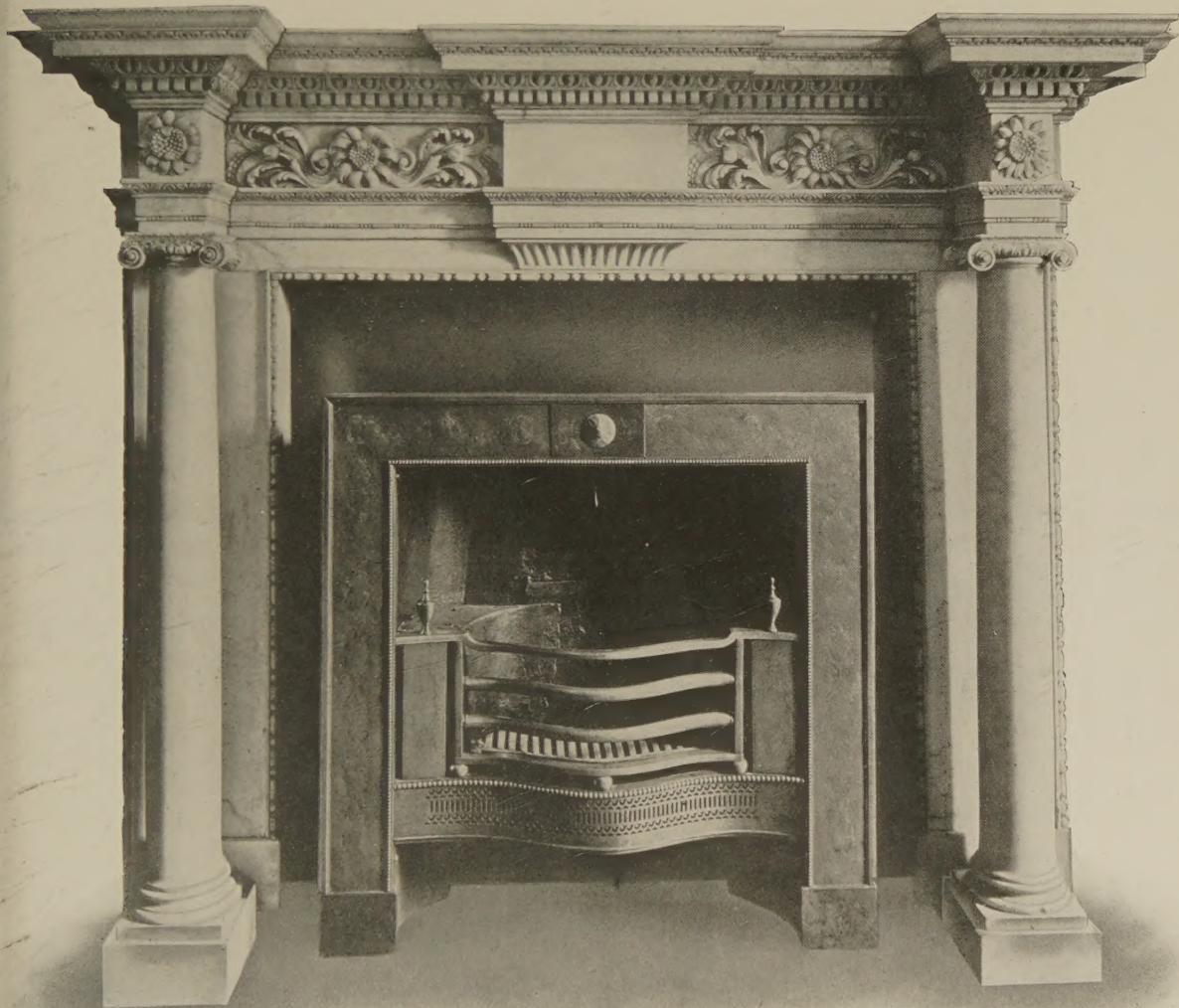
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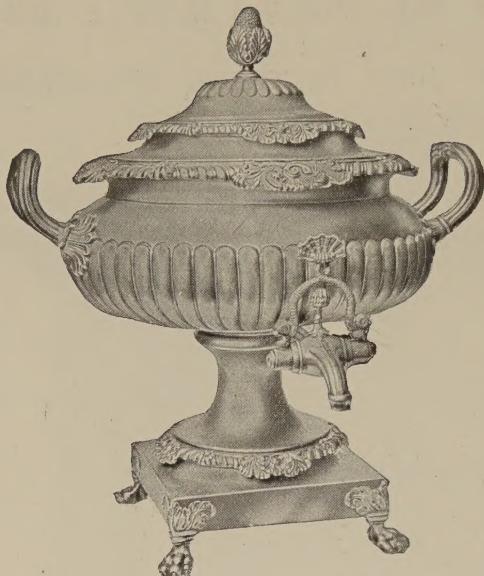
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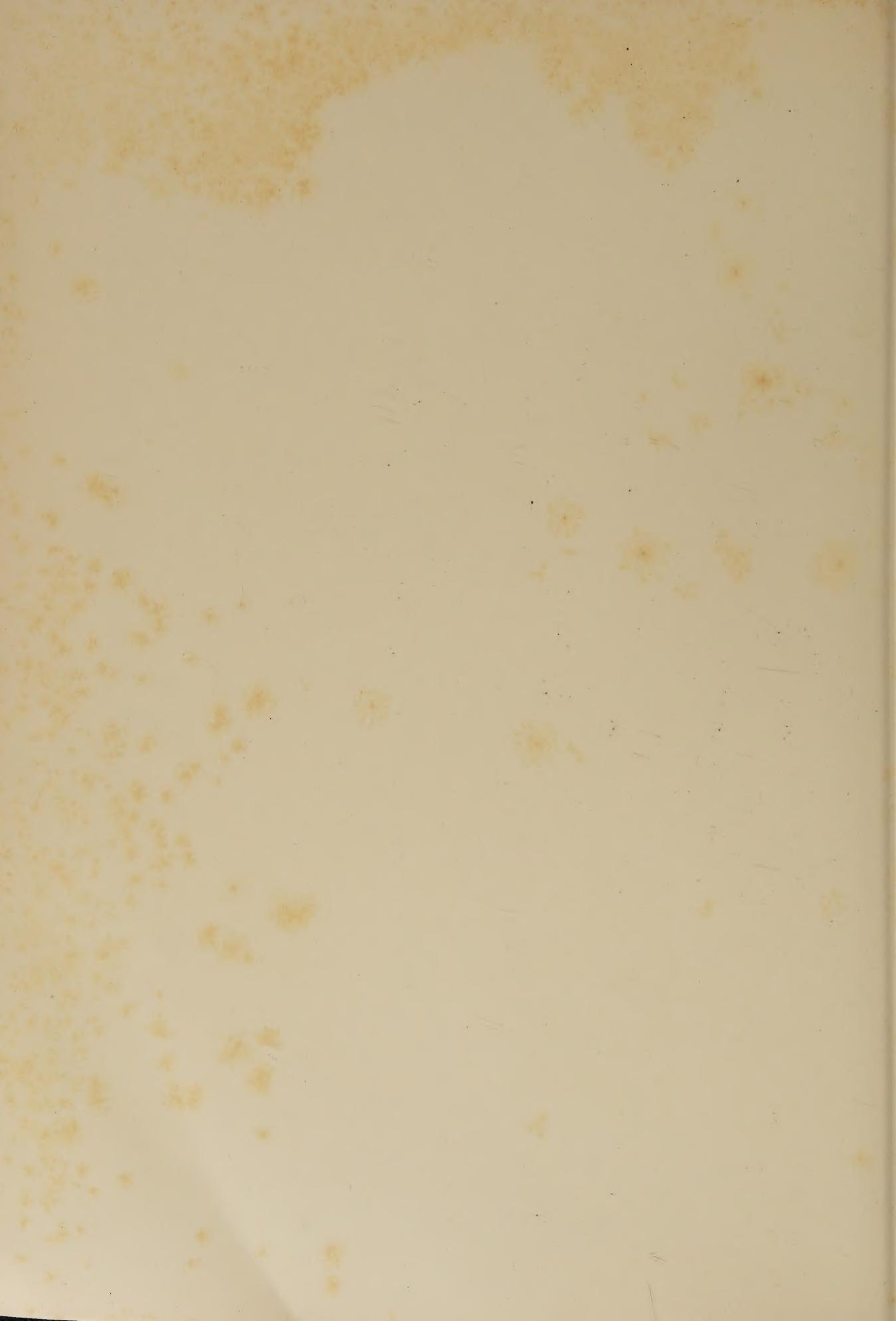


THE WINTER'S GLOW

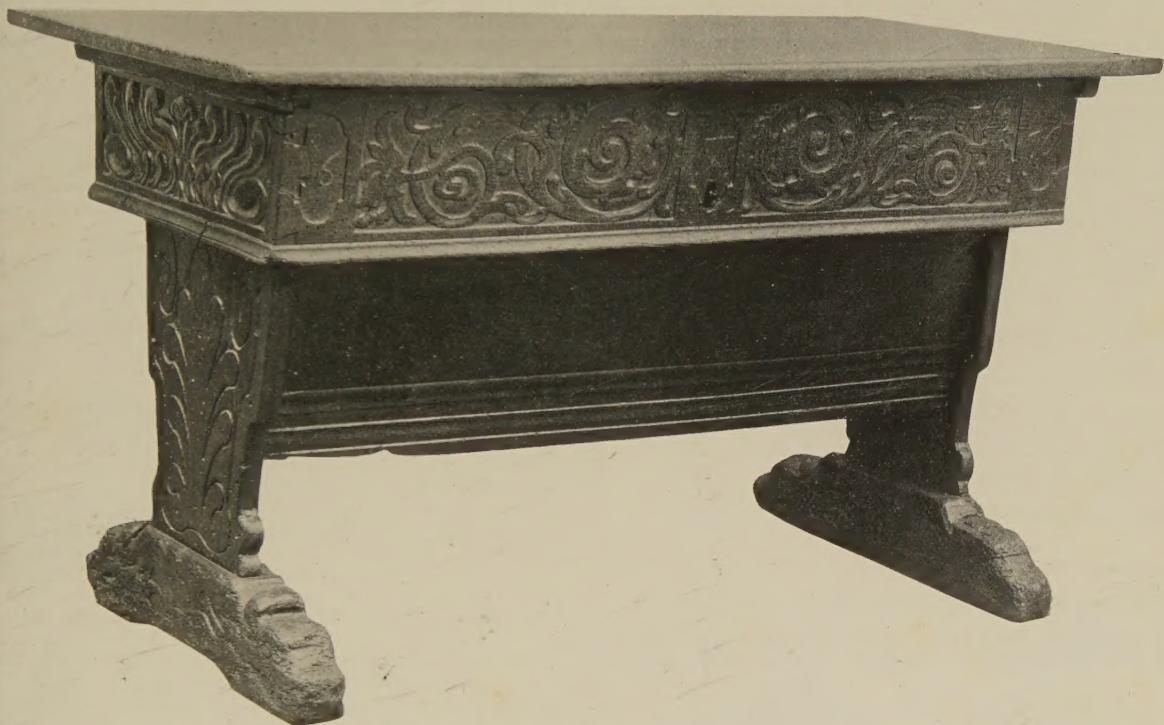
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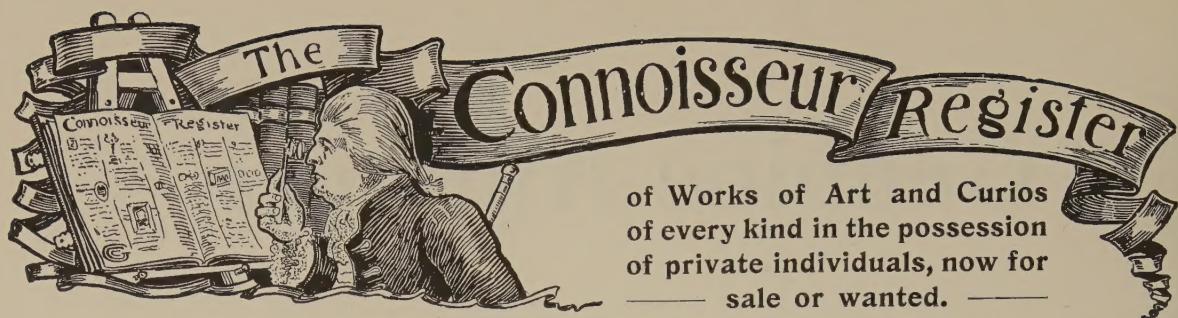
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Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing Readers of "The Connoisseur" into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

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for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to "The Connoisseur" Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

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May, 1913.—No. cxli

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Continued on Page XX.

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THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY.)

Editorial, Advertisement, and Publishing Offices: Hanover Buildings,
35-39, Maddox Street, W.

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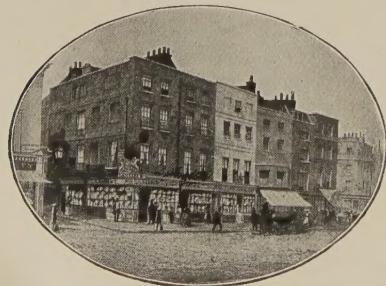
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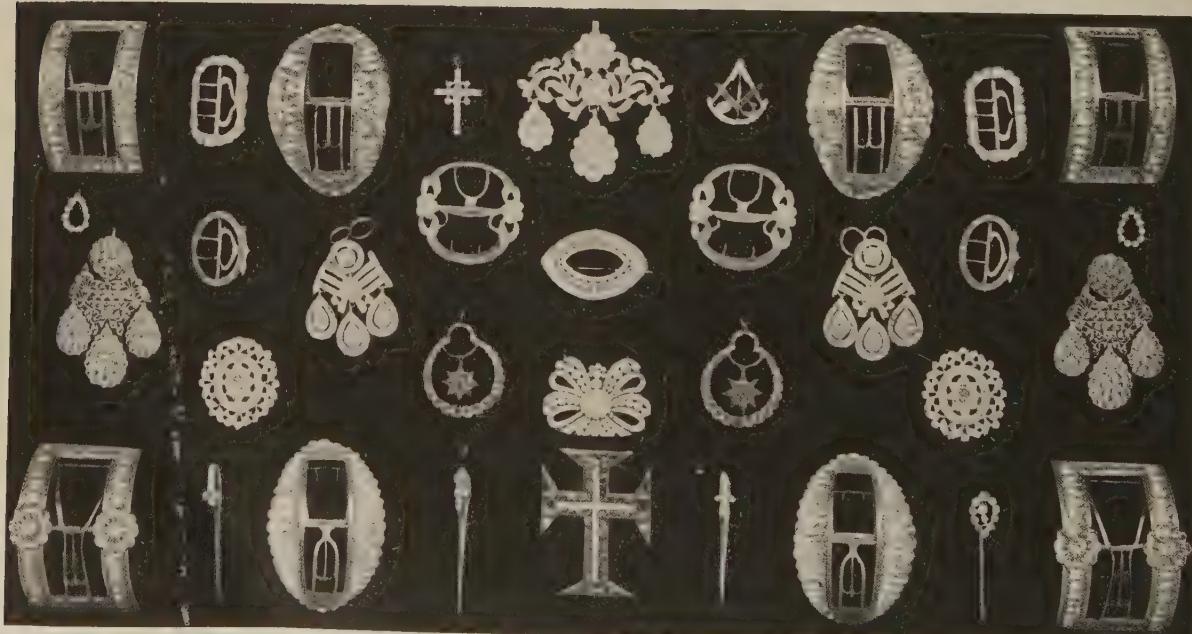
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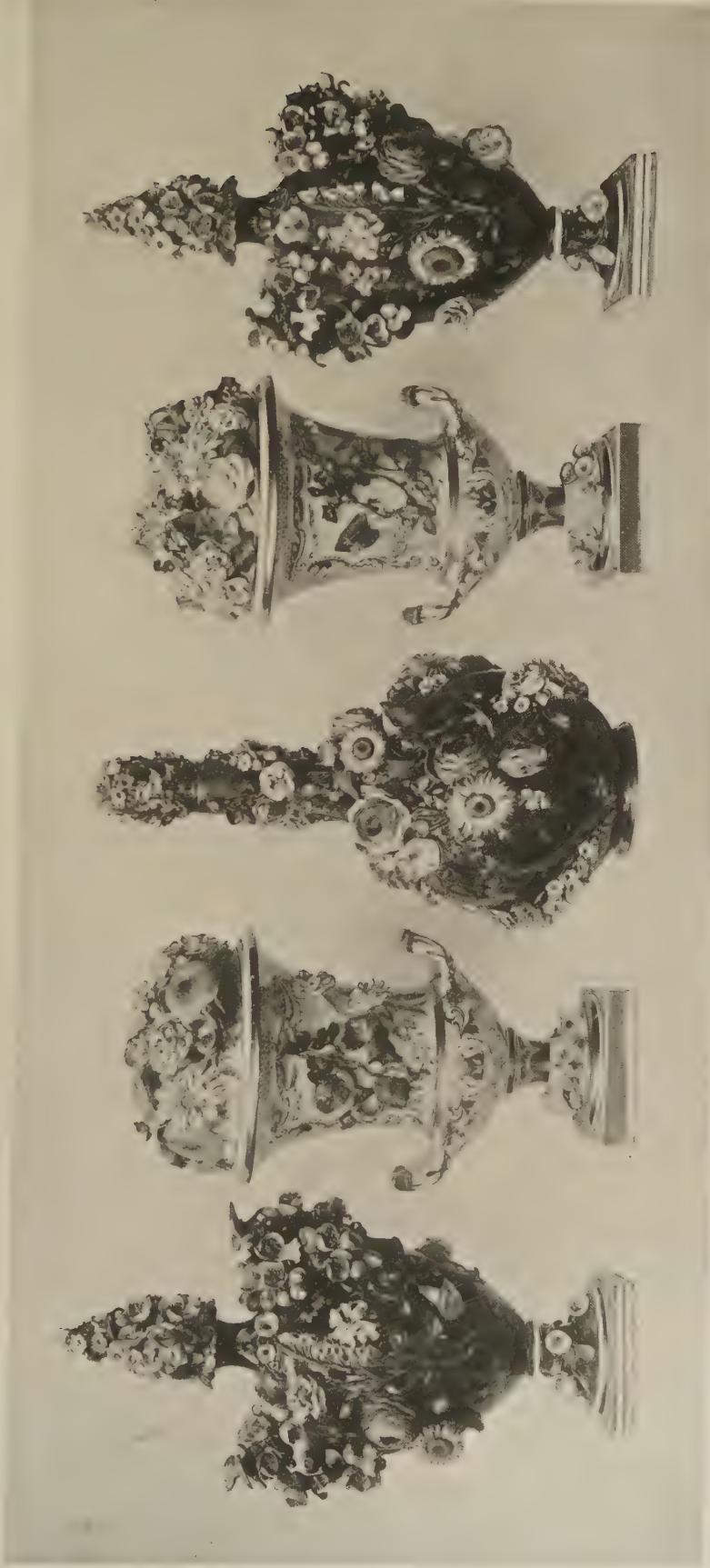
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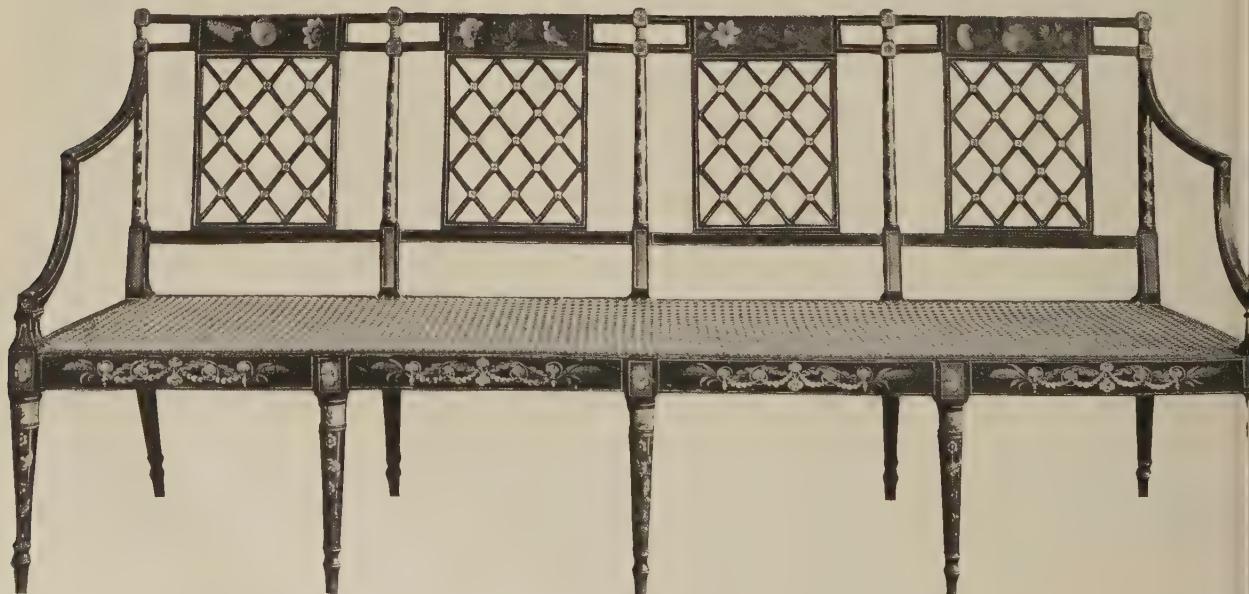
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The Connoisseur REGISTER

Continued from
Page IV.

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[No. R5,823]

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To Collectors.—**Antique and Curious Rings, etc., for sale**. [No. R5,829]

For Sale.—**Charles II. Restoration Arm-chair**, carved crowns, cupids, foliage; **Cypress Chest**, incised ornamentation, seventeenth century; and other old furniture. No dealers. [No. R5,830]

For Sale.—**Nature**, 18 in. circle, by Sir Thos. Lawrence, P.R.A., signed with monogram, exhibited Glasgow International, 1901; *View near Norwich*, 36 in. by 28 in., Old Crome, fine example; *Poultry and Ducks*, 34 in. by 28 in., Hondecoeter; *Clearing of a Storm*, 20 in. by 22 in., Constable, R.A., 1828; Geo. Morland's *The Fisherman's Hut*, 25 in. by 30 in.; *Portraits of Morland and Ward as Sportsmen*, 25 in. by 30 in.; *Selling Guinea Pigs*, 1787, 21 in. by 16 in.; *Master Hare*, 6½ in. by 5½ in., Reynolds, a drawing. [No. R5,831]

Victorian Ware Cottage for sale. [No. R5,832]

For Sale.—A Unique Private Collection of **Antique China, Pictures, Gold and Jewelled Snuff-Boxes, Miniatures**, etc., for immediate disposal. [No. R5,833]

Genuine Queen Anne Chair, carved splat, 25 in. by 20 in. Also specimens William & Mary, Chippendale, Sheraton, Louis XVI. Furniture; Dr. Wall Teapot, London. [No. R5,834]

Canadians and Americans.—Rare Collection of **Old Village Club Brasses**, named and mounted. No collection out of England. Photos. [No. R5,835]

Old Bristol Relics.—**Keys, Prints, Books, etc.** [No. R5,836]

Autograph Letters for sale.—Literary, artistic, scientific. [No. R5,837]

Oil Paintings and Engravings.—Small collection for sale. [No. R5,838]

Antique Pewter and China.—Choice specimens for disposal. [No. R5,839]

Fine Old Pastel Portrait (lady), also **Oil Portrait (lady)**, attributed Kneller, 30 in. by 25 in. Particulars. Photos. [No. R5,840]

Private Collector wishes to dispose of a number of **Etchings by Cameron, Bone, Fitton**. [No. R5,841]

For Sale.—**Set King Edward Specimen Coins**, in case, £10 6s. [No. R5,842]

Old Mahogany two-fold Screen, satinwood panels, inlaid with birds. [No. R5,843]

Pair of Oil Paintings, Portraits, dated 1751, in the original carved frames. [No. R5,844]

Continued on Page XXII.

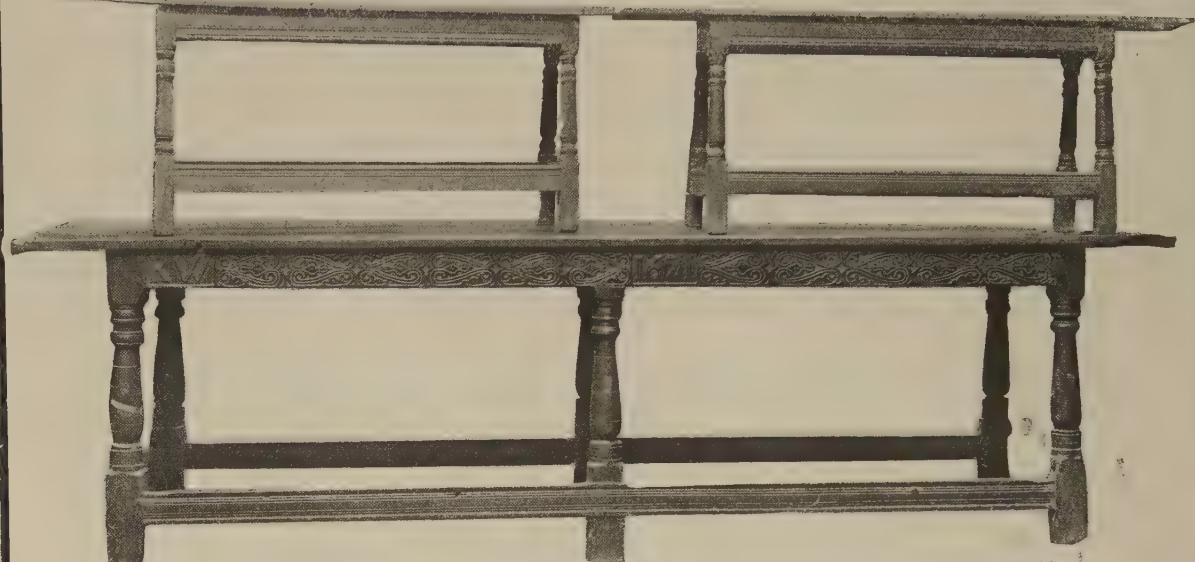


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14^A Clifford St., Bond St., W.
LONDON

10 Royal Parade
HARROGATE

24 Stonegate
YORK

The Connoisseur REGISTER *Continued from Page XX.*

For Sale.—**Navy Board Model, 70-gun Ship** (unrigged),
circa 1750. Contemporary work, scale $\frac{1}{8}$, elaborately
decorated topsides, stern-gallery, lion figure-head, all
interior fittings. London. [No. R5,845]

An Old Worcester Tea and Coffee Service (complete),
for sale. Photo. No dealers. [No. R5,846]

For Sale.—Four Old Staffordshire Figures.
[No. R5,847]

Wanted.—Old Worcester (square and crescent marked).
[No. R5,848]

For Sale.—George Morland, signed initials. Photo.
[No. R5,849]

Old Lowestoft (soft paste), also transfer-printed
Worcester. A few pieces for sale. [No. R5,850]

For Sale.—A Pair of fine Old Dresden Figures.
[No. R5,851]

An Old Brass Travelling Sundial and Compass, *circa*
A.D. 1700, for sale. [No. R5,852]

Genuine Old Sheraton Furniture Settee, £9 10s.;
Grandfather Clock, £14 14s.; Bureau, £8 10s.
[No. R5,853]

Rare Antique Chippendale Table, 14 guineas; Old
Sheraton Table. [No. R5,854]

Old Sheraton Sideboard, £21; Old Chippendale Dining Table, £7 7s.; Old Chippendale Chairs.
[No. R5,855]

Antiques for Sale.—Oak Buffet, £16 10s.; Refectory Table, £17; Settle, £5 10s.; Oak Coffer, £6 10s.
[No. R5,856]

For Sale.—Two Wooden Dolls, height 13 inches, over
one hundred years old, original silk dresses, £1 pair.
[No. R5,857]

Swansea.—Two Plates, £2 each; another, £3; Pair
Fruit Dishes, £8; Beautiful Mug, £5; Jug, £2.
Unmarked, but genuine. [No. R5,858]

Antique Enclosed Oak Bookcase, original condition,
richly carved panels and doors, made by Bigot, 1760
(signed and dated), 4 ft. 9 in. wide, 8 ft. high, formerly
property late Lady Clifford. £20. Seen London.
[No. R5,859]

Old Blue Salopian Dinner Service (impressed mark), for
sale. Particulars CONNOISSEUR Office. [No. R5,860]

£100 Pedal Harp (Dodd), good condition, £30. Paintings
attributed to Watteau, Gainsborough, Sir Joshua Reynolds.
Offers. No dealers. [No. R5,861]

Genuine Queen Anne Coffer, large, unrestored, £10;
Signed remarque proof Etchings, after Meissonier, by
Oudart and Laws; Magnificent Lute, by Balsedo,
perfect tone, studio ornament, £8; Broadwood
Piano, modern, small, £12. Wanted, big-toned Old
Violin. [No. R5,862]

Continued on Page XXVI.

H. VAN KOERT & Co., Restorers of Old China, Enamels, &c.

Beg to bring to the notice of their numerous customers that they have now succeeded in making parts in real china, having
overcome the great difficulty in matching of glazes and colours with such accuracy as to bring back the value of the once
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THE Antique department at Waring & Gillows is a fascinating hunting ground for connoisseurs and those interested in old Tapestries, Prints, Pictures, Panelling and Furniture of unique character.

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William & Mary
CHAIR.

THE ILLUSTRATION

shows ONE of a set of
FOUR beautifully carved
chairs in walnut, of the
time of William and
Mary; exceptionally fine
specimens in good condition.

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A FINE OLD SPANISH COFFER CHEST AND A FLEMISH CABINET FOR SALE.

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THE OLD CURIOSITY SHOP ::

"Recently our representative paid a visit to MESSRS. A. FRASER & CO.'s Antique Stores and Galleries, which are better known to Connoisseurs and collectors as 'the Old Curiosity Shop of the Highlands,' and which have developed to such an enormous extent that their premises are a veritable museum of Antiquities and Works of Art, attracting many home and colonial visitors. Probably there is nothing in Scotland to equal the display of Antique Furniture, Old Silver, Sheffield Plate, very rare specimens of Old Worcester, Chelsea, Crown Derby, and other China, as well as Crystal Glass, Old Brassware, etc." — Extract from *Inverness Courier*, August 30th, 1912.



Late
Tudor
mantel-
piece

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The Pianola Piano with the Metrostyle device

The Metrostyle line on the music-roll is a master pianist's interpretation and phrasing of the composition. Follow it to the left or right with the Metrostyle pointer by moving it to the left and right, and you have a perfect expression guide. When familiar with the piece you may, whenever you wish, forget the Metrostyle line and give a free rein to your own emotions. No other piano-playing instrument has the Metrostyle. That in itself is enough reason why you should have the genuine Pianola Piano. Other reasons are, its undisputed artistic supremacy, its constructional superiority, and the excellence of the pianos employed—the famous

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A pair of "Queen Anne" Table Chairs .. £14 0 0

TOTTENHAM HOUSE : TOTTENHAM COURT ROAD : LONDON, W.

The Connoisseur REGISTER

*Continued from
Page XXII.*

Early "Connoisseurs."—Nos. 1 to 47 inclusive, for sale.
[No. R5,863]

"Countess of Dysart" (Smythe), proof, coloured Mezzotint. Offers wanted. [No. R5,864]

For Sale.—Morland Oil Painting (signed), £500.
[No. R5,865]

Offers?—Album, half-bound, fine Whatman paper, pott, 1823-1826. [No. R5,866]

Picture by Neuhuys (signed).—Seen London, or near Bournemouth. [No. R5,867]

For Sale.—Oil Painting by Gerbrand van den Eeckhout (Rembrandt's favourite pupil). An attractive, impressive, and important example, signed and dated. Would grace the finest collection. Photograph and particulars on application. [No. R5,868]

Fine Violin and Bow, in case, by Vuillaume père, for sale. Particulars on application. [No. R5,869]

Old English 'Cello, beautiful tone, for sale, with bow and case. [No. R5,870]

Very fine Miniature Lacquer Cabinet for sale.—Can be seen in London. [No. R5,871]

Wanted.—Private buyers and sellers of all classes of antiques to communicate with [No. R5,872]

For Sale Privately.—Handsome Genuine Old Sheffield Table Centre, silver beaded edges, 4 branches; also Cruet, 7 old ground bottles. [No. R5,873]

Wanted.—Cover for Crown Derby Pastille Burner, 4 in. diam. Illustrated *Hayden's Chats*, page 11. [No. R5,874]

Toby Jugs, Whieldon and others, for sale. [No. R5,875]

Wanted.—Early English Pewter, including Tankards, Church pieces, Spoons. Dealers invited reply. [No. R5,876]

Elaborate Bronze Chinese Incense Burner, 48 in. high, elephant trunk supports, carved dragon base, £50. Several Buddhas and other Oriental Curios. Photographs [No. R5,871]

Jacobean Twisted Gate-leg Table (Oak), 4 ft. 7 in. by 4 ft., unrestored, splendid preservation, very fine specimen. £7. 15s. [No. R5,872]

Silhouettes.—Collection for disposal. Whole or separately. [No. R5,873]

Early English Glasses.—Collection of sixty, including Jacobite, Balusters, Double Ogee, Air Twists, Engraved Tumblers, etc. In one lot. Photographs. [No. R5,881]

Lambeth and Bristol Delft.—Collection including rare and dated pieces, a few damaged. Twenty per cent. below cost. [No. R5,882]

Toby Jugs.—Collection, small ones. Photographs. Bargains. [No. R5,883]

Engravings Printed in Colour.—Six genuine examples, including three Morlands, but two without margins. [No. R5,884]

For Sale.—Chinese and Japanese Paintings, Japanese Colour-Prints and Drawings. See on approval. Apply [No. R5,885]

For Sale.—Waistcoat and Buckle (Old Paste) worn by Prince Charles Edward Stuart. App CONNOISSEUR Office. [No. R5,886]

For Sale.—Baxter Prints and Le Blond Ovals. [No. R5,887]

FOR SALE

Two Old Chinese Cloisonné Vases, carved wood plinths. Height, 10 inches. £2 10s. pair.

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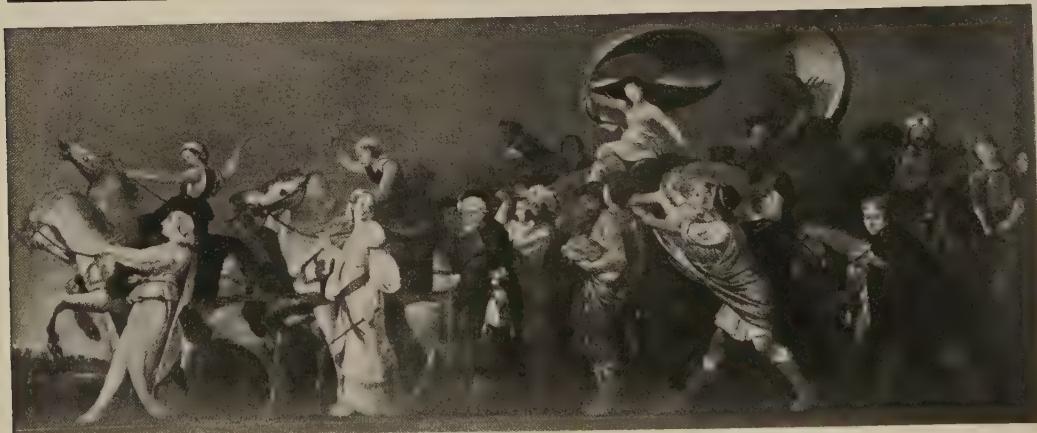
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"The Car of Fortuna." Panel painting, Early Dutch School, about 50 in. x 21 in.

A limited number
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application to the
Auctioneers,
viz.:

SECTION I.—

SECTION II.—

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Suit of CROMWELLIAN ARMOUR, discovered in Brecknock; Art and Domestic "Bye-Gones" in brass, copper, steel, iron; Welsh Rush-mats, Holders, Candlesticks, Crimping-Irons, Fire-Dogs.

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of Antique Silver

Examples of Old
Sheffield Plate,
Period 1798-1810



PS 70₁₈ Old Sheffield Plate Venison Dish and Cover with Gadroon Mount,
by Tucker, Fenton & Co. Length of Dish, 24 inches. Period 1798

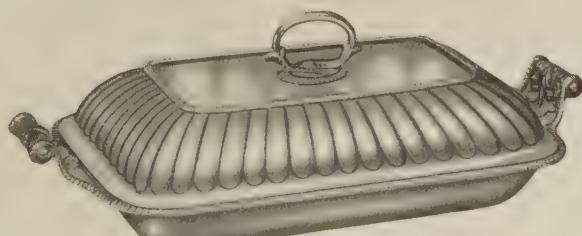
Three pieces of a Service consisting of 4 Entrée Dishes, 4 Sauce Tureens, 1 Wine Cooler, and 4 Dish Covers



PS 70₁₄ Wine Cooler in Old Sheffield Plate. Height, 8 $\frac{1}{2}$ inches



PS 70₇₃ Old Sheffield Plate Sauce Tureen.
Length, 8 $\frac{3}{4}$ inches

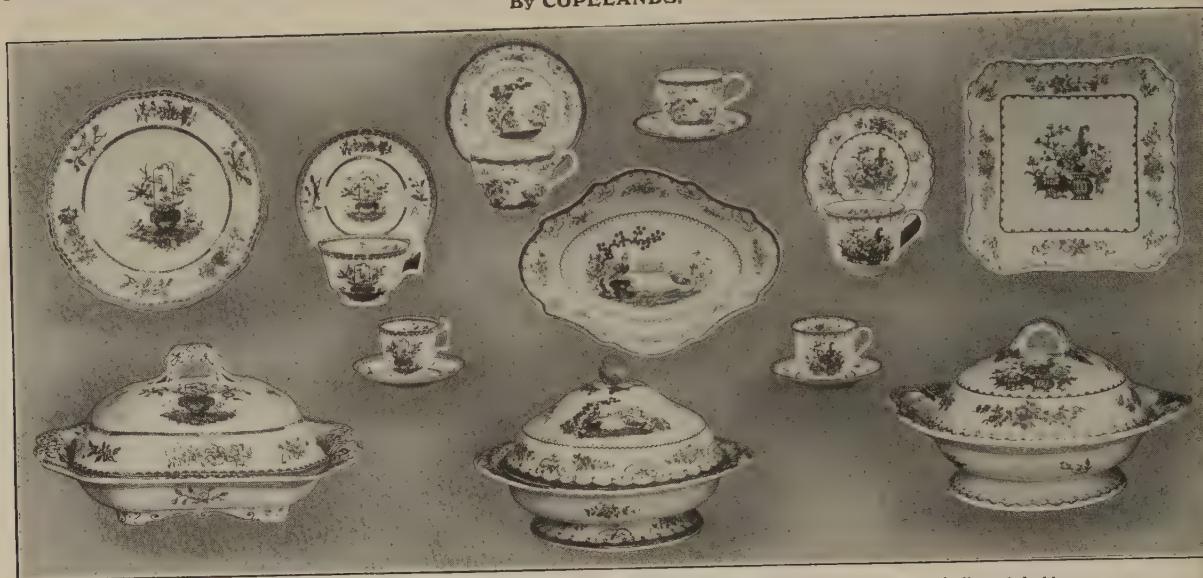


PS 70₁₂ Entrée Dish in Old Sheffield Plate.
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100 " Dessert "	£1 7 0
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29 " Breakfast "	£2 19 6
51 Coffee Cups & Saucers, per doz.	£1 10 6

Any pieces sold separately.

Any pieces sold separately.

Any pieces sold separately.

Any pieces sold separately.

The Tea and Breakfast Services and Coffee Cups and Saucers are China with Best Burnished Gilt Edges.

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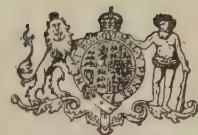


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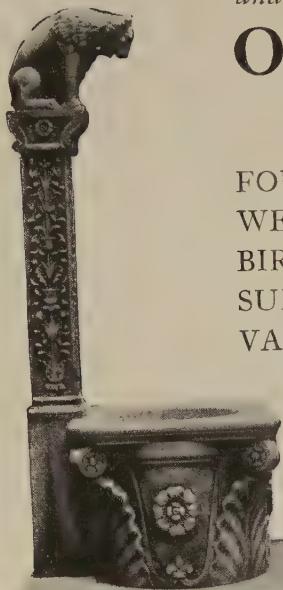
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17 ft. x 12 ft. 3 in.	£70
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CARVED OAK DOLE CUPBOARD, Period Charles II.
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Old Stuart Stump Work Picture.

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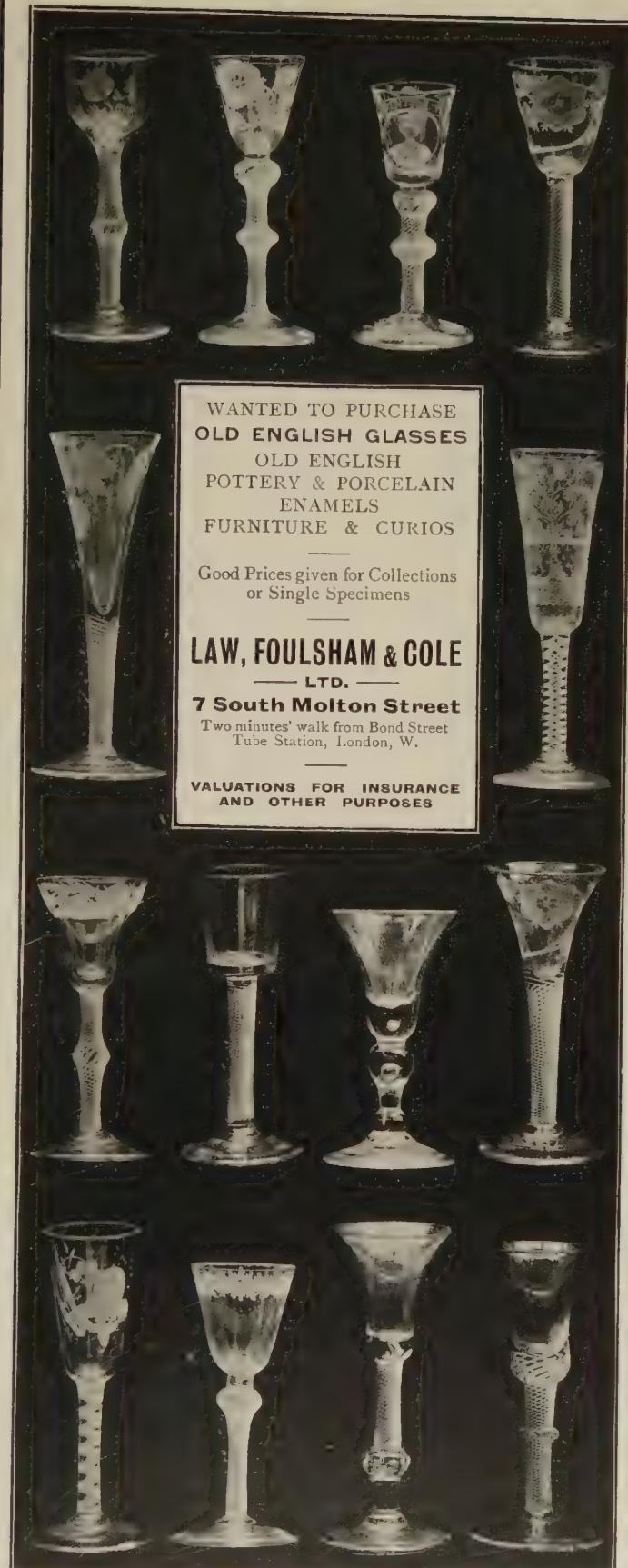
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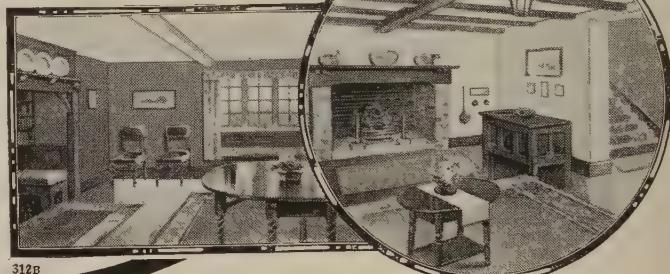
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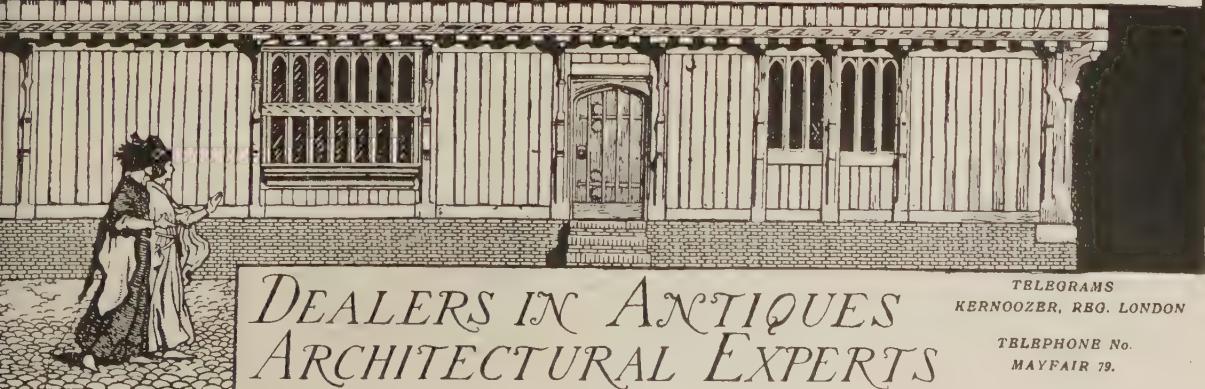
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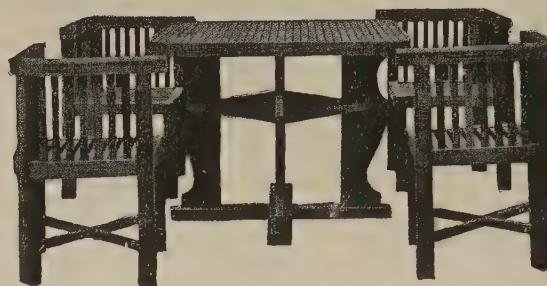


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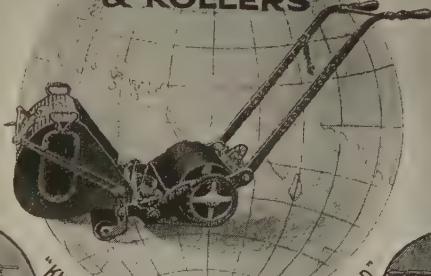


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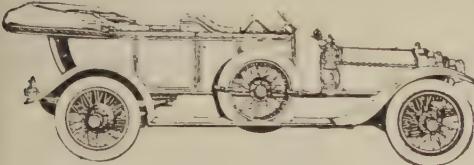
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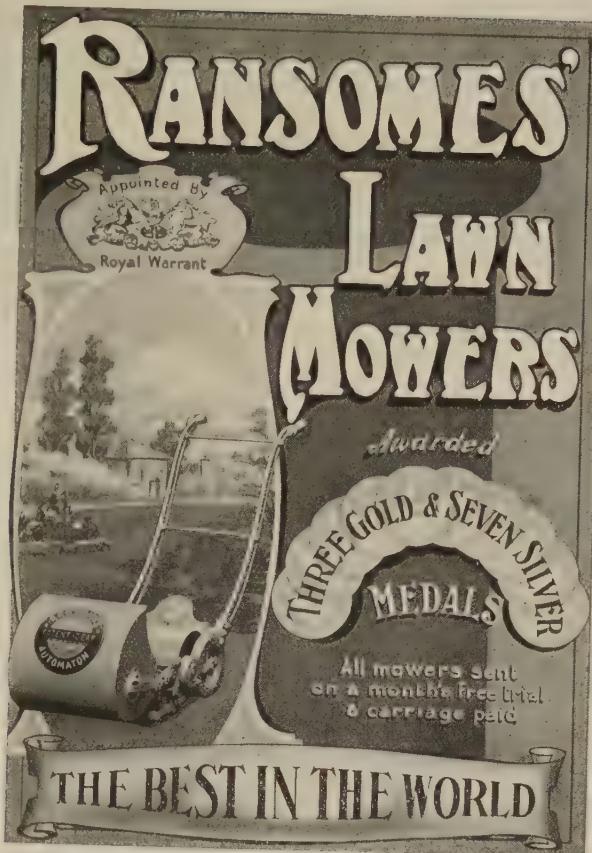
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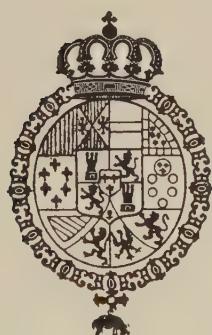
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By Fred Roe, R.I.

Author of "Ancient Coffers and Cupboards," "Old Oak Furniture," etc.

Two of the commonest impressions which exist as to collecting old oak may be summed up as follows: firstly, that rare and valuable specimens of this class of furniture can be picked up from their original homes in farmhouses and country cottages; and secondly, that the days when antique furniture could be cheaply acquired have gone for ever. Both of these ideas are true in a way, but both are equally fallacious; and between the two poles which these opinions represent there lies a connection. Oak furniture some years ago was to be acquired from farmhouses and country cottages, and may perhaps be still, though the lament is that none can be found

nowadays. It is also true that the discoveries of priceless chests and coffers at the cost of a pound apiece are now excessively rare. When one considers that every small town in England probably contains a few lovers and collectors of old oak, it is little wonder that the process of acquisition tends to rarefy specimens in the market, thus helping to raise prices. In many cases, however, the value of pieces ignorantly acquired is enhanced in the owner's eyes far above their actual worth. It can never be brought home to the amateur sufficiently that age in itself cannot constitute intrinsic value, or that oak furniture of any great artistic significance was not executed for cottage



NO. II.—ELIZABETHAN DRAW-TABLE

PL. XXXVI.—NO. 141.—A

The Connoisseur

or farmhouse use. Yet it will be argued that fine pieces have been found by ardent collectors (and within the last few years too) among humble surroundings, and that such pieces have unquestionably existed *in situ* for some generations. This is very likely, but it is an anomaly which is easily explained. The flowering of the Renaissance and its accompanying revolution of taste among the classes made furniture of Gothic design unfashionable, and with the growth of the new style, pieces of pre-Italian character became unfashionable, and were relegated to the kitchen, the outhouse, and the cellar. Again, the later and more severely classic models subsequently militated against the heavy armoires and weighty oak chairs of the Renaissance and Jacobean times, and they in their turn became to be regarded as things of inferior importance.* Sometimes these unfashionable pieces may have been disposed of, or given to humble retainers and acquaintances of the family who originally owned them; but there is probably another and more likely reason for their falling upon degraded conditions. The civil wars and the gambling propensities of fox-hunting squires brought ruin on many a noble and ancient family whose surroundings had not been entirely divested of all traces of the feudal system. Legends still exist in the Eastern Counties which show that loyalty to their old employers not infrequently impelled country-side folk to acquire a piece of the old squire's belongings when a break-up occurred. Two exceptionally fine pieces which a friend of mine bought from some labourers' cottages in a small Suffolk village were, on investigation, traced back to the old Manorial Hall, whose owners had been ruined and dispossessed after an occupation by the family of more than two hundred years.

The furniture originally made for the homes of the humbler classes was rough in character and heavily, if not rudely, constructed, and though sought after by connoisseurs of the less critical sort, it is safe to predict that many of these specimens will never rise above the level of the "pound chests," whose scarcity some amateurs lament. But the souvenirs of the houses of the great come under a different category. Often degraded to base uses and sometimes altered to suit requirements, they, by their obvious superiority in design and workmanship, command attention from the collector, and when intelligently restored

(alas! that fateful word), or divested of later excrescences, become objects worthy of the highest class of surroundings. It is true that many of our ancient farmhouses and country tenements have actually themselves been residences of former grandeur; but it will generally be found that where the dwellings themselves have deteriorated in this way the portable furniture of its inhabitants in palmy days has cleanly vanished. It is seldom, indeed, that a "find" of any worth can be obtained from the dwelling of a labourer which once formed part of a palace.

Humble country folk have their own fashions and ways of keeping up-to-date, and these strivings towards the wall-paper and varnish of respectability, while being utterly inimical to picturesqueness, often aid the collector in his acquisition of antiquities. I have known an Elizabethan credence (originally in some local church) turned ruthlessly out of a farm labourer's cottage residence and converted into a rabbit-hutch. Similarly the sole remaining piece of old oak furniture in Pounds Bridge Place (a quaint joint stool of unusual shape) was rescued only a few years ago from its resting-place in the rear of the house, where it had been used for peeling potatoes on for the last generation or so. Both of these cases of vandalism occurred in order to make room for some ghastly perpetration in new "japan" or imitation rosewood. In direct contrast to the last two instances of inexpensive acquisition is the case of the knowing countryman who has incidentally heard that old oak furniture is being eagerly sought after by people who have money. With a confidence born of a paucity of knowledge, he exhibits a rough oak chest which any bush carpenter could rival. "They tell me that's eight hundred year old," remarked one of these worthies in my hearing. "I think it's a thousand. Ah I shouldn't be surprised if it's two thousand. And I want fifteen pounds for it!"

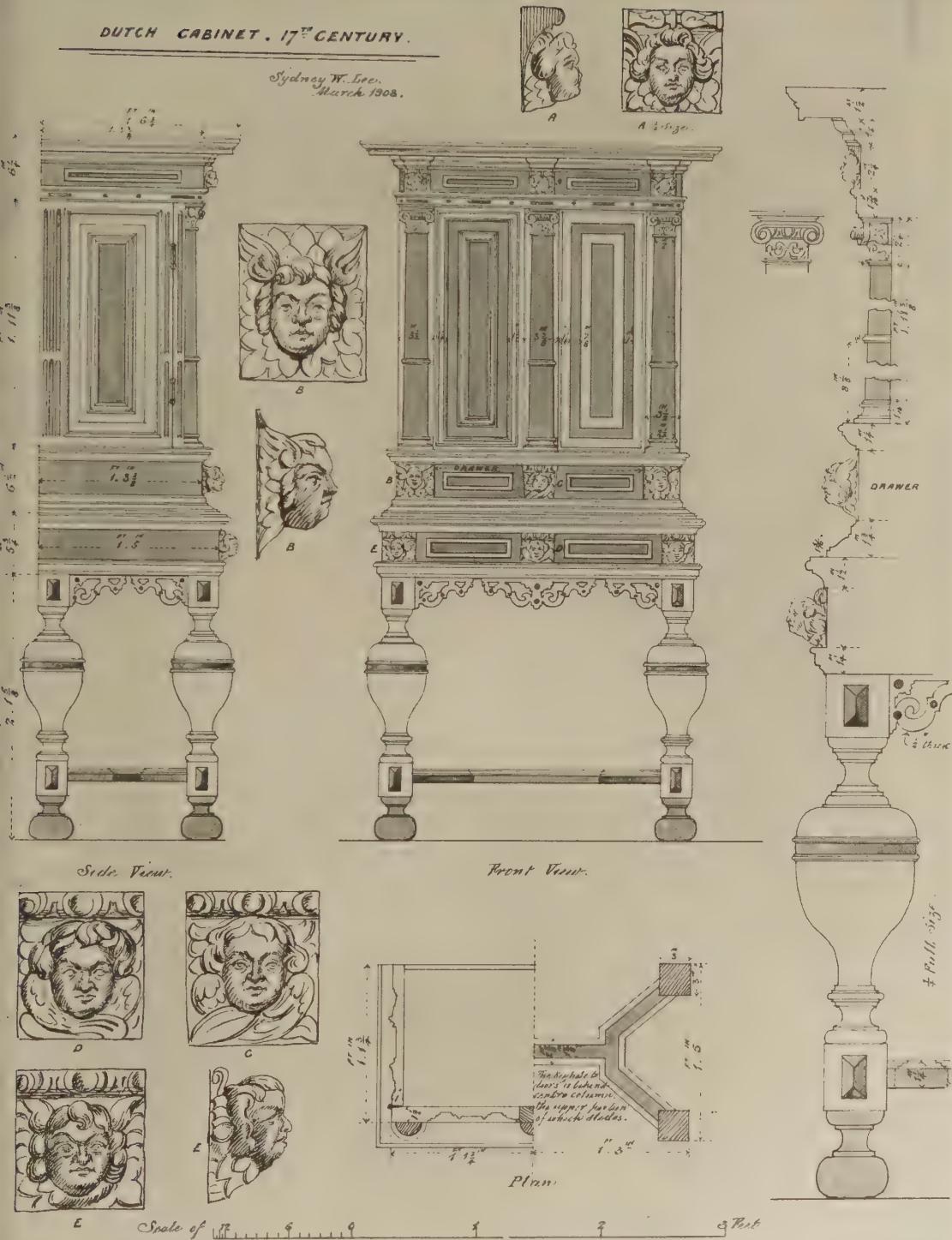
After the last announcement it is refreshing to reflect that the rarest examples of antique oak are often not appraised at their proper value. There are not enough good pieces of certain epochs remaining in this country for them to be generally understood and the dealing fraternity being but seldom acute students of style, it occasionally happens that a fight occurs at some country auction over a late court cupboard of but trifling value, while its rarer companion attracts but little attention.

It may be accepted as a fact though, that fascinating as the pursuit of collecting in the country is, for those who have eyes to see and ears to hear, London must remain the happiest of all hunting grounds. Most fine pieces of old oak which ever come into the market in England at some time or another touch the

* Which of us cannot recollect the withdrawal from prominent domestic use of some monstrously designed mid-Victorian suite of mahogany furniture whose place was filled by more tasteful models? But the parallel ends here. Strange things undoubtedly happen, but I for one can scarcely conceive that a revival of the taste for such mid-Victorian abominations will ever return to stay.

DUTCH CABINET. 17TH CENTURY.

Sydney W. Lee.
March 1908.



o. I.—DETAILS OF DUTCH CABINET

great Metropolis, which, like the waves of the sea, is always rolling up something fresh.

The extraordinary uses to which some of these time-honoured relics have been placed are even more singular than the mode or locality of their discovery.

Only a few years since a superb specimen of the court cupboard variety, dating from the reign of Henry VIII., was purchased under singular circumstances in the unromantic parish of Watford. It had been used by the bucolic owner for years for the purpose of keeping cheeses in, and a vast deal of cleansing was eventually required in order to make this rarity of the Early Renaissance at all presentable. It will be noticed in the illustration (No. vi.) which we are able to give of this uncommonly fine specimen, that its upper story is embellished with classic pilasters, which rest upon a chamfered moulding of Gothic character. In spite of the base uses to which it had been subjected, it was, when discovered, structurally in a remarkably perfect state.

Amongst the many pieces of old furniture which fell into disuse none were for a time more generally neglected than the bedstead. The mere fact of such things being antique was at one time quite sufficient for most people to pass a verdict of banishment upon them. The idea of proportion—in most cases quite erroneous—also mitigated against their acquisition. Some of our greatest novelists about the period to which I refer also discourse of antique bedsteads with a picturesqueness which is largely made up of exaggeration. Dickens, for instance, in the Bagman's story in *Pickwick*, writes thus: "It was a good large room with big closets, and a bed which might have served for a boarding school, to say nothing of a couple of oaken presses that would have held the baggage of a small army." Thackeray in the same vein also refers to a bed in Castle Carabas, which he sizes up as being big enough for a murder to be committed in at one end without the man sleeping at the other being aware of it. But these jests, happy as they are, belong to the Victorian era, and can hardly be taken seriously as far as connoisseurs are concerned, though they may be responsible for some of the atrocities in the shape of huge so-called antiques that unscrupulous dealers have spawned over the country.* A bedstead of the latter kind—monstrous

* Thomas Hardy is much more learned in his discourse upon ancient furniture, and gives a deliciously quaint description of the so-called joint stools in the introductory appearance of Marty South in his novel *The Woodlanders*:—

"Beside her, in case she might require more light, a brass candlestick stood on a little round table, curiously formed of an old coffin stool, with a deal top nailed on, the white surface of the latter contrasting oddly with the black carved oak of the substructure. The social position of the household in the past was almost as definitely shown

in every sense—which some years ago stood in "haunted room" at one of our mansions in Thames Valley (then in a semi-ruinous state) may cited. The colour of the inner oak of this abomination was often pointed out as a proof of its antiquity. It may have been old in the sense that every stick used in the construction of Putney Bridge is, but further the description could not apply, for workmanship was lamentably modern.

An evening paper recently made the startling announcement that in 999½ (*sic.*) cases out of every hundred "genuine oak antiques" are fraudulent. Without going so far as to corroborate such an extraordinary statement, we may, however, affirm that the proportion is a very large one, which emphasises the fact that even when style and surface are harmonious, too great care cannot be exercised in the collection of old oak furniture.

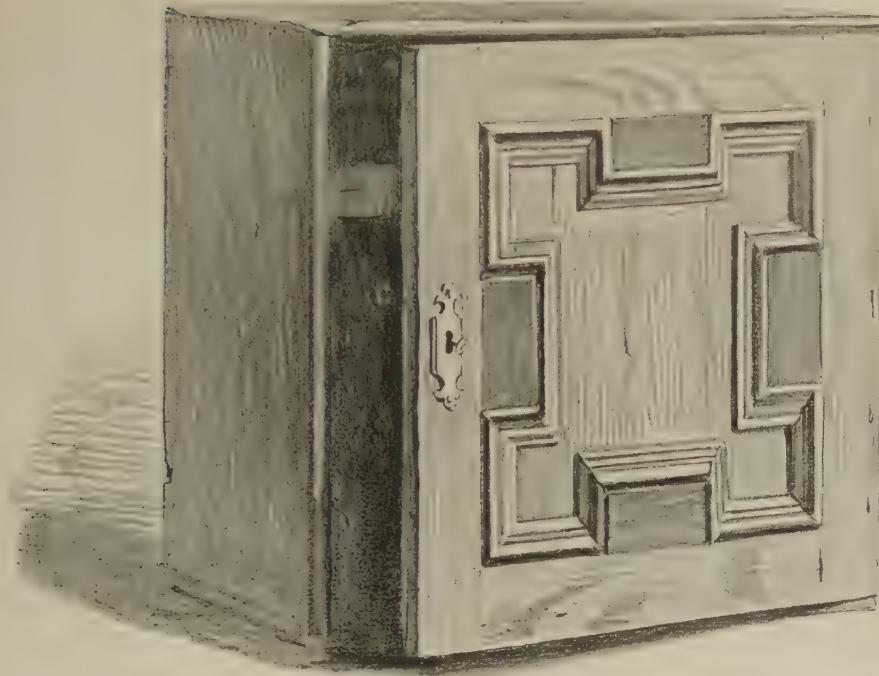
Descriptions of antique furniture have been often repeated (for better or worse), garbled and plagiarised, that with some familiar types it is difficult nowadays to give any descriptive account which is *ipso facto* a true one without being wearisome. There are, however, some peculiarities which seem to have escaped any but casual notice, inasmuch as no serious attempt seems to have been made to give any reason for their existence. The first of these peculiarities may class under the head of convertible furniture, that is, pieces which may be made to serve a double purpose. The description "Monks' Bench" is known to most students and collectors of old furniture, and is applied indiscriminately, and regardless of the fact, to certain settles or benches possessing a movable back, which, revolving on pivots, transforms the piece in question into a makeshift table. These so-called "monks' benches," which are eagerly sought after, are nearly all productions of the Jacobean period, though the type was produced at an earlier time, and most probably was evolved through the exigencies of space. To meet with a veritable specimen made in monkish times before the Reformation is an exceedingly difficult task, and one which has baffled many an astute and ardent collector. The outward

by the presence of this article as that of an esquire or nobleman by his old helmets or shields. It had been customary for every well-to-do villager, whose tenement was larger than that of a mere cotter, to keep a pair of these stools for the use of his own dead; but changes had led to the discontinuance of the custom, and the stools were frequently made use of in the manner described."

The Woodlanders, Chapter 2.

Sometimes, when the family still remained prosperous, an adaptation was more elaborately carried out, such as by having an oaken top fitted which came on or off as occasion required. Such pieces should not be confused with furniture which was designed and built initially for a dual purpose.

Sidelights on Oak Collecting



Fred Roe.

NO. III.—SPICE CUPBOARD

The signs of such rarities may be both few and far between, but they are infallible. Construction, form, and ornamentation were all decisively different in the sixteenth century to those which followed after the Renaissance, and the craftsmanship can hardly be appreciated by the initiated. But "monks' bench" is a term which, used in a generic sense, may lead the ordinary collector who has acquired a knowledge of the sixteenth century minus that of styles into a good many pitfalls.* Under the category of convertible furniture and including the above-mentioned is the "cupboard settle," which is almost invariably a homely piece of late type, which was constructed for and used by farmers and other country folk in their ingle-nooks and living-rooms. I have scarcely ever seen a piece of this description which could have been classed as a fine production, yet they are interesting in their way. They are not of limitations, hardly of space, but of comfort and durability, and are a species of "Boxing Harry,"† used for the convenience of a class whose leisure

SEVENTEENTH CENTURY

was scant. They are probably acquired nowadays more as curiosities than works of art.

Another type of convertible furniture—convertible in a different sense—is that which was made specially for travelling purposes, and of this variety the table depicted in illustration No. vii. is an excellent example.

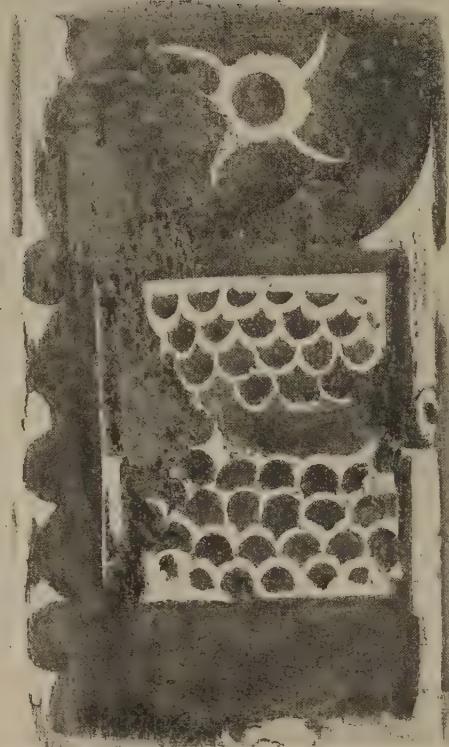
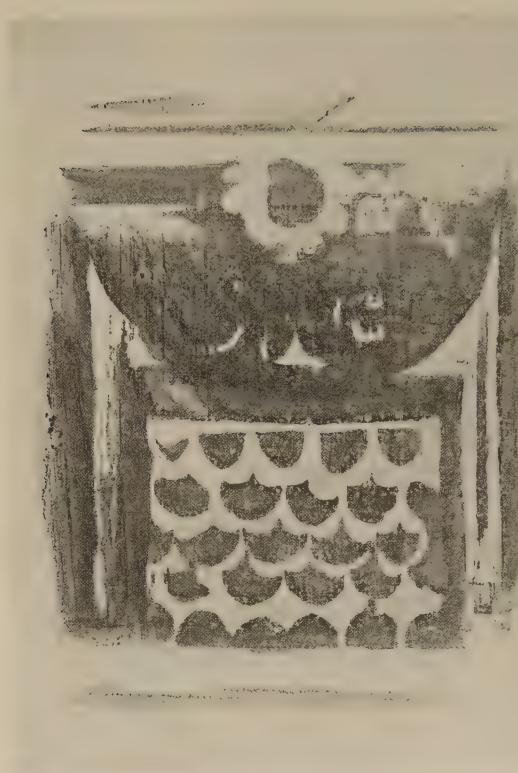
The huge hostleries of the pre-coaching age—places such as the still existing "George Inn" at Norton St. Philip, Somerset, or the "New Inn" at Gloucester—were often but scarcely supplied with furniture excepting in the very best apartments, and the retinues of noble or wealthy personages were accustomed to augment the comfort of chance lodging by taking with them in their travels pieces of furniture which could be easily carried and quickly adapted. The table shown in the illustrations is fashioned something on the lines of the well-known "gate table," though of a simpler plan. It folds quite flat, and half a dozen of such articles could easily be carried on the back of a single mule.

A few other types of convertible furniture might be cited, but the above-mentioned are perhaps sufficient, for the rack chairs with which our missal paintings abound are not now to be met with out of Southern Europe.

Next suggests itself to me a peculiarity which is so obscure, and about which so little is known, that the feature has not infrequently been removed from pieces exhibiting it in order to square the thing up and, in

isnomers in connection with antique furniture are numerous. The term "Bible Box," which is generally applied to shallow carved receptacles so often seen, may in a way be regarded as one of these, though such boxes may have been used for the purpose of keeping Bibles in as well as any other. Such pieces probably represented the library of small apartments.

"Boxing Harry" was a slang term in use on "the road" in the early part of the nineteenth century. It indicated that one meal answered the purpose of two, that one being enough for meat fixings.—See Cunningham's *Life of Turner*.



Nos. IV. AND V.—PALIMPSEST CARVING ON SPICE CUPBOARD

vulgar parlance, "make a job of it." I refer to the curious rake-back or leaning inclination which is observable on many pieces of furniture which are allowed to remain in their original and untouched form. In coffers of Gothic times this inequality is produced by the front of the lid being left sometimes as much as half as thick again as the back. Many a fourteenth-century coffer has had its lid planed down to a level thickness in order to acquire a horizontal surface suitable to modern requirements, and in each case ignorance, with its desire for modern utility, has eliminated a typical feature which is all too rare. In later times different methods were employed. The unequal thickness of the top was abandoned and the rake-back produced by leaving the front legs or uprights slightly longer in proportion to those at the back. A practical reason for this feature may, I believe, be found in the dwellings of our forefathers which housed these very pieces of furniture. However æsthetic in the art of design, the old builders were shockingly unscientific in the matter of construction, and in those days of timber and stone few floors were on a level. To coin a phrase, they drained centre-wards. We have heard the old term "Marsh of the Hall," *i.e.*, the centre below the daïs, where in large mansions all the impurities and waste collected. This species of currenting may have been to some extent

intentional in the case of large stone-flagged banding halls, but in domestic houses built of timber another reason suggests itself. There is no doubt whatever that, owing to faulty construction, the early timber houses very speedily commenced to settle and warp, with the result that floors sloped downwards towards the centre of the apartments, often by their own weight alone. These defects must have been well known, though the builders were not sufficiently skilled enough to remedy them. If the floors could not be successfully treated, obviously a remedy with the designers of furniture, and in their endeavour to preserve the horizontal in pieces which invariably stood round the walls I believe may be found the reason of the peculiar backward rake which I noticed. I know of no other explanation.

Another curiosity in the way of antique furniture, one which is not common, but is yet met with occasionally, is that of *palimpsest* pieces, *i.e.*, artfully fashioned from wood which once formed part of another and earlier example. The little spice board (illustration No. iii.) is one of these. It was probably constructed in its present form about the time of Charles II., out of the remains of a larger and earlier Jacobean production. The carving which appears on the inside is half effaced, but was on lines indicated.

Sidelights on Oak Collecting



NO. VI.—COURT CUPBOARD

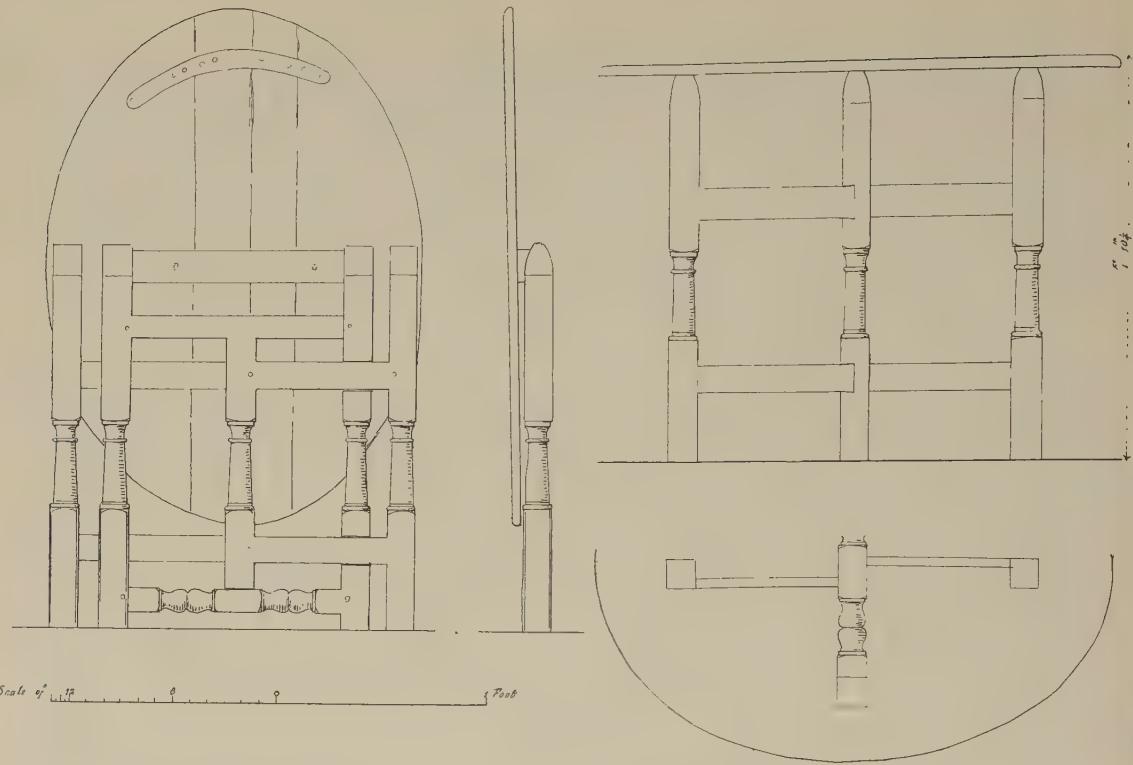
TEMP. HENRY VIII.

Dates and inscriptions on old furniture are always interesting, but in some cases dates, even when old, cannot be regarded as infallible evidence of origin. Instances are not unknown where dates on articles of furniture have been added at a later time to initials which were obviously carved when the piece was made. The continuity of names in a family may in some cases have suggested the addition of the date when these pieces came into possession of a member bearing the same initials as the original owner. To cite another reason, the Hulton-cum-Chetham cupboard at Manchester is an example where the date was actually added on the presentation of the piece

to the college some hundred years after it was first designed and executed.

It must also not be forgotten that fashions in the old days took much longer to penetrate into remote country parts than at the present time. There were such distinctions as town-made and country-made pieces, and it does not follow that the particular style of furniture on which a date appears was contemporaneous all over the country. This explains the apparent anomaly of having approximate dates on articles of furniture which sometimes exhibit almost totally distinct types of decoration.

On the other hand, initials or names carved upon



Nos. VII. AND VIII.—FOLDING TABLE

furniture will sometimes afford interesting corroborative evidence as to the dates when such pieces originated. Two slight but significant circumstances have recently come within the scope of the writer's experience.

The first of these is connected with the typical Elizabethan chair shown in illustration No. xix. Surmounting the arch in the back appear the initials W. B. This chair, which a late owner secured from Richmondshire, was found, upon investigation, to have formed part of the effects of one, William Bland, who flourished during the reigns of Mary and Elizabeth.

The second, a much slighter clue, but worthy of being recorded, is attached to a veritable seventeenth-century table in a fine old-world farmstead on the Middlesex border of Bucks. Upon this table appear the cryptic letters shown herewith (see illustration No. xv.). Again, investigation elicited the simple fact that the former possessors of this table (a family named INSTONE) were a yeoman family living in the neighbourhood during the seventeenth century, their descendants disposing of the piece somewhere about 1863.

In spite of such instances, highly circumstantial histories regarding old furniture should be received with caution, especially when attached to pieces which happen to be *à vendre*. It is useless informing the

JACOBEAN PERIOD

possessors of suites of furniture *circa* William III., that they could not have been presented to Queen Elizabeth according to legend, as the style and fashion of the articles did not make its appearance till quite three-quarters of a century subsequent to the virgin queen's reign. Belief remains obstinately unchanged, and it would require quite as strong a proof to shake this faith as that which chanced to come to light regarding the Kerry portrait of the old Countess of Desmond.*

A striking instance of the want of stability of some circumstantial histories occurred only some four years ago, when a chair which was reputed to be the actual one used by Henry Tudor, Earl of Richmond (afterwards Henry VII.), before the battle of Bosworth, was upon the verge of being accepted by royalty as a seat during one of the levees. It was, however, pointed out that the chair in question was so obviously a production of the Jacobean period—and not an early one at that—that the interesting ceremony of its supposed rehabilitation was declined.

To those who make a study of circumstantial histories I should recommend a close examination of

* This work of art was asserted and firmly believed to be an authentic portrait of the long-lived lady, but an examination by experts discovered thereon the signature of Gerard Douw. As the Countess died in 1604 and Gerard Douw was not born till the year 1613, the misstatement is sufficiently obvious.

Sidelights on Oak Collecting

certain magnificent
ly sixteenth-century
board (W. 15, 1912)
the Victoria and
ert Museum. This
ce (which, by the way,
rongly labelled as
ing a "Livery" cup-
ard) is stated to have
d some association
n Prince Arthur, the
est son of Henry VII.,
the strength of cer-
carvings which are
ominated "ostrich
hers."

The cupboard, which
es from Burwarton,
opshire, is itself un-
btedly genuine, but
oubt the legend of
early possession, in-
uch as the so-called
athers" are merely
esentations of con-
porary "bill-heads."
en surveyed apart
the glamour of
e conclusion that
e rebus on the name
e original owner
ntended.

A direct contradis-
tion to the above
is the veritable his-
attaching to a piece
nelling from Brent
Hall, Suffolk,
e same museum.
s piece (W. 26,
) which exhibits

ious combination of the parchemin and roundel
nentations, bears the arms of Sir Thomas
ardiston (who died in 1542), of Kedington,
k, and Sheriff of Suffolk and Norfolk, and of
, his wife (died in 1560), the daughter of
as Lucas, of Little Saxham, Suffolk. Of the
roundels on this fragment, two are mere
ques, whilst their comrades are of the portrait

is always a thankless task to attack cherished
ons, and mostly repugnant, except to the
r. It is also a far cry from the so-called



NO. IX.—JESTER PANEL AT RYE HOUSE

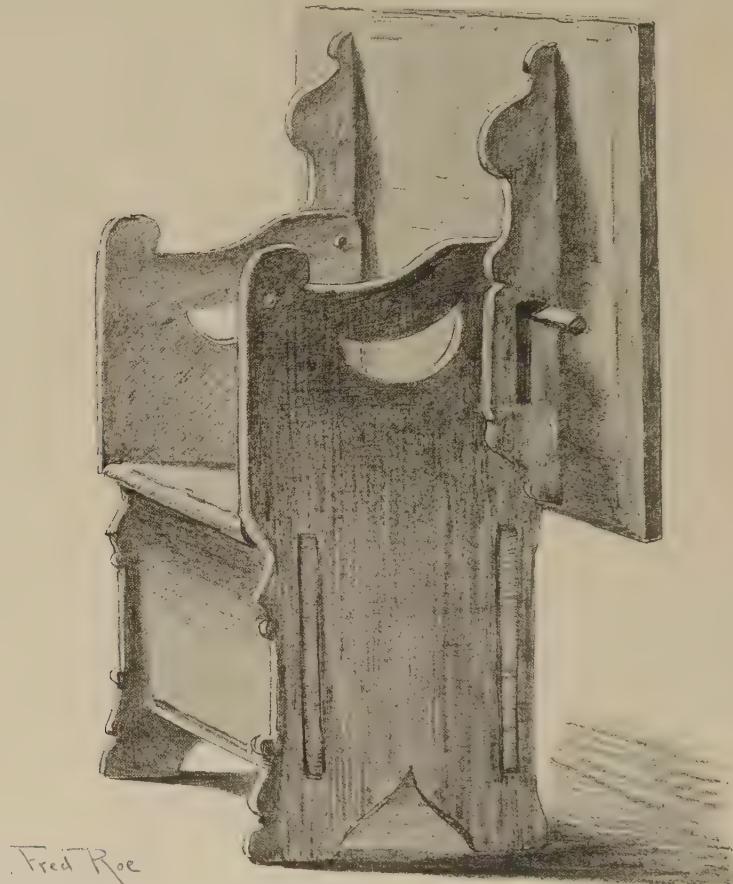
St. Augustine's chair in
Canterbury Museum to
the "collectors' pieces"
which true connoisseurs
hunger to possess.
There are few collectors
of really fine things who
would care to acquire
the venerable relic just
mentioned, except for
the legend attending to
such a crude, primitive
article. A label fixed
to the chair informs
visitors that this was
"the traditional chair
upon which St. Aug-
ustine was seated at his
historic conference with
the British Bishops at
Augustine's Oak. Formerly preserved in
the Chancel of the
Church at Staunton
Bishop and rescued
from destruction at
the time of the restora-
tion of the Church.
Presented by the heirs
of the late Dr. Cocks
Johnsone to the Royal
Museum (Canterbury)
in 1900."

What base this legend
rests upon is not stated,
and the casual observer
gazing upon its rough
form would doubtless
make a mental note of
the utter impossibility
of ascertaining its an-
tiquity. Yet even here,

construction, coarse as it is, hints at a possible period,
and that little short of a thousand years removed
from St. Augustine. It is well known that in stools
and chairs of late fifteenth and early sixteenth-century
workmanship the craftsman frequently inserted the
front and back faces of the structure through corre-
sponding slits or perforations in the side walls, a
method which does not appear in any other period
of English furniture. If the illustration (No. x.) is
compared with that representing the so-called St.
Augustine's chair, the similarity of construction in
this respect will at once become apparent. The

probability is that the Canterbury chair is a country piece made about the junction of the fifteenth and sixteenth centuries by some bucolic recluse who, though a wretchedly poor craftsman, was not absolutely ignorant of the methods of construction prevailing during his time. The explanation of this

type. Pieces of a like nature, but bearing different characteristics, are not uncommon, especially in the West Country, where a certain conservatism survived during the seventeenth century. Both chests and boxes may be had from the latter district, which at first sight seem to belong to the middle of the



No. X.—CHAIR TABLE

END OF FIFTEENTH CENTURY

small detail may save possessors of stools or chairs made on similar lines from the fallacy of presuming an Anglo-Saxon origin.

Another chair may be mentioned which, as a curiosity, violates all rules of contemporary styles, and is hopelessly misleading if taken as such. This relic is in the north transept of the parish church at Oundle, Northants., and is of a rude, semi-Gothic form, bearing the inscription:—

SUMPTV D ARMATO IRARN
LONDINENSIVM D A D 1576

Here, again, is evidence of some local genius, working on half-forgotten lines, and whose production cannot now be taken seriously as an accepted

sixteenth century, but are often really some fifty or sixty years later in date.

There are three auxiliary methods of obtaining insights as to the proper dates of old furniture, the importance of which has never been properly estimated. Firstly, by the intelligent study of articles of furniture depicted in missal paintings, pictures, and engravings; secondly, by the style and period of costume in which figures carved on furniture are habited; and thirdly, by what may be briefly specified as furniture carved upon furniture. I propose to take the first two numbers together.

It is well known that the artists of the Middle Ages portrayed with delightful innocence the characters of any subject which they undertook, no matter what the period was, as habited in the costume of the



Portrait of Mrs. Johnson (née Ponsonby)

Painted by George Romney

Collection of C. P. Taft, Esq.





Sidelights on Oak Collecting

time, and with all the surrounding accompaniments of mediæval life. Religious scenes were almost the only exception in the case of costume, the holy characters and saints being habited in conventional robes of the dressing-gown type, while even in these subjects the accessories are those of the period in which the artist lived. Taking the times before the Renaissance, this is hardly to be wondered at, considering that the only artists were the monks, and that furniture of the Gothic period was almost invariably more or less monastic in design. When, however, the Renaissance blossomed, a mixture of Romanesque costume often appeared on tapestries and carvings, many fearful and wonderful monstrosities in the shape of impossible helmets, armour, and garments being mixed with the actual garb of the time. In spite of these flights of imagination, furniture was usually depicted with truth, and the representations of chests, cupboards, and chairs may be accepted as typical examples where the costume is unreliable. And yet the fantastic pieces of armour which are brought into these historical scenes of the Renaissance are in a way indicative of their date, for though such suits were never worn for practical purposes, a few were undeniably made for purposes of pageantry, and as these are mostly well known and accredited possessions, they only serve to emphasize what might otherwise appear as an anomaly. The celebrated classic suit of Carlos V. in the Real Armeria in Madrid may be cited as a case in point.

The custom of depicting incidents and personages of any period of history in the costume of the time in which the artist lived, continued actually down to the Georgian era, and it was left for Benjamin West, who, with all his shortcomings, showed some sound common sense, to take the initiative in abolishing this practice. Teniers's well-known picture of *Peter Denying Christ*, in which the apostle only appears in conventional garb, while the soldiers with their guard-room armoury of guns belong to the seventeenth century, may be, in the light of modern ideas, considered somewhat of an absurdity, but we should be less well informed about the period in which the painter lived if he had acquired more knowledge and showed less inconsistency.

We have but a scanty amount of examples of English furniture remaining dating from the Gothic or pre-Reformation periods, but for what are left there is complete authority and corroboration in contemporary manuscript illustrations. For instance, those quaint and uncommon joint stools, of which one belonging to the Marquis of Granby is a specimen, are excellently portrayed in a *Book of Hours* of the latter half of the fifteenth century in

the Bodleian Library, Oxford (*MS. Canon Lit.*, 99). Of chests of the early fifteenth century we have a splendid illustration in the *Harleian MS.*, 1892, the use of the chests as seats in this picture giving a curious insight into the dual usage of such pieces. An iron-bound treasure chest being interred in a vault is shown in the *MS. Bodl. Misc.*, 264. A curious effort of memory as regards historic furniture is exhibited in an illumination in Corpus Christi College, Cambridge, which is supposed to represent the coronation of either Edward II. (1307) or Edward III. (1327). The artist was probably present at the ceremony, and the result of his direct attempt to depict the coronation chair from memory, perhaps assisted by sketches, is most interesting.

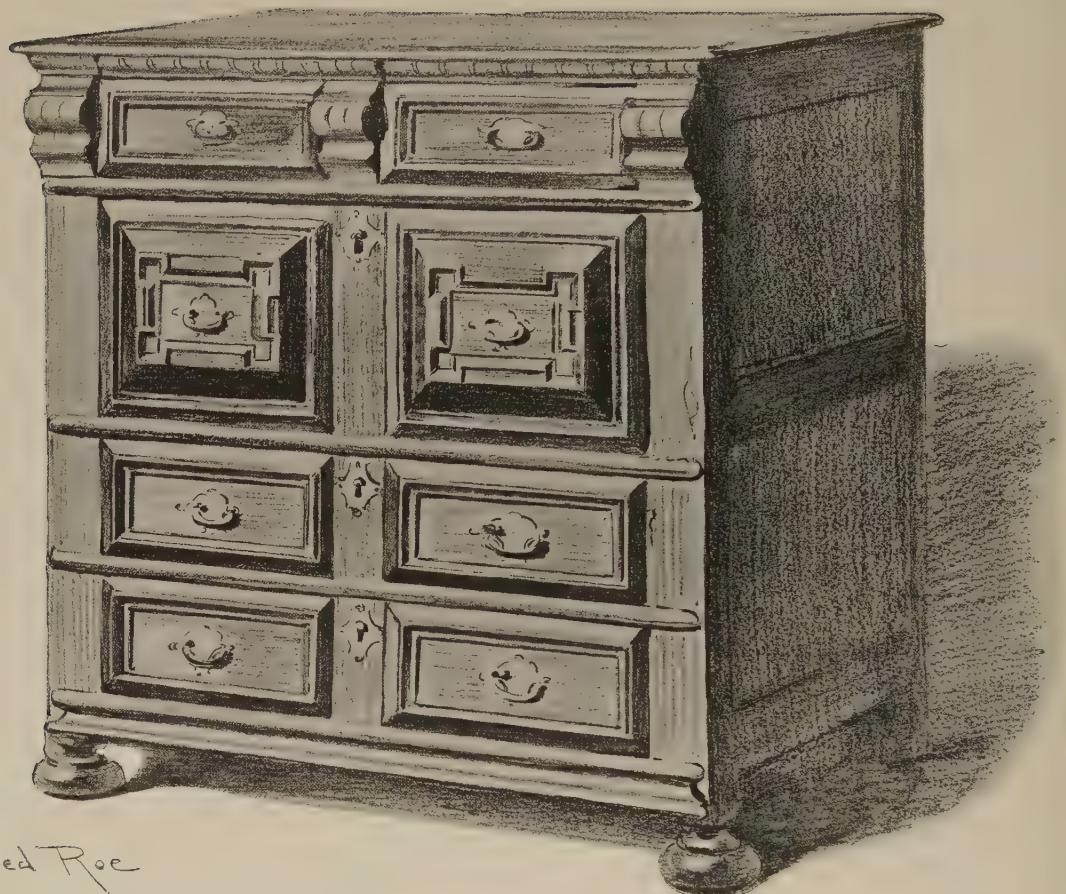
Coming down to later times, an admirable example of a bedstead of the Renaissance period is shown in a painting depicting Henry VIII. reading (*MS. Roy. 2A., XVI.*, British Museum). The originals of such pieces are so excessively rare that, except to note the style, any further reference to this particular object is unnecessary.

Perhaps some of the best authenticated instances of costume on furniture are to be found in the magnificent range of panelling at Abington Hall, Northants., the ancient seat of the Thursby family. The details of the frieze panels, which represent various scenes of agricultural and everyday life, are conclusive, representing as they do figures habited in the lamboys and puffed breeches of Henry VIII.'s reign. These features, taken in conjunction with the advanced state of the linen panels, and certain mocking skits against the preaching friars, furnish abundant evidence as to the approximate date of their production.

The Abington Hall carvings include no less than two representations of jesters, whilst another excellent specimen is to be found at Rye House.

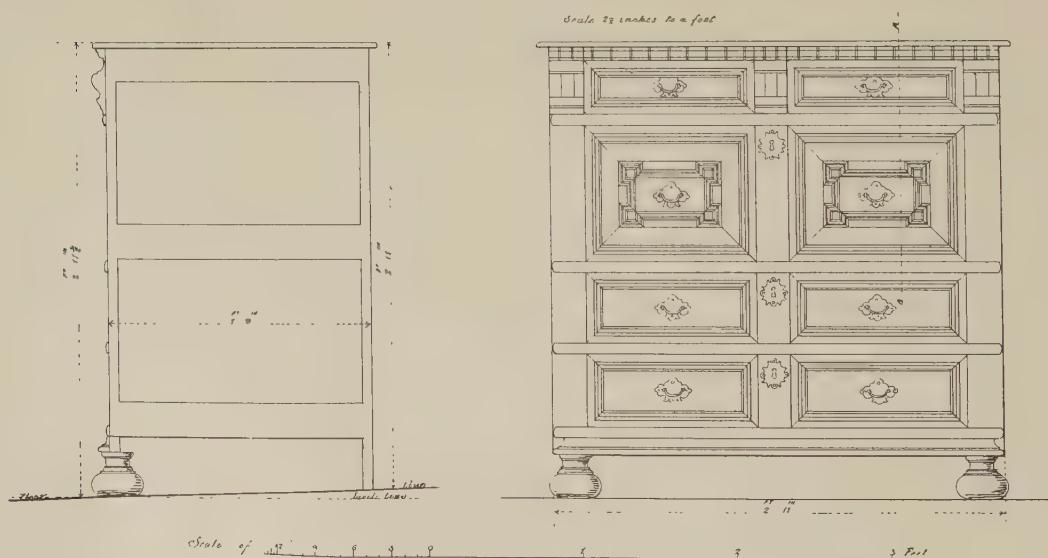
Court cupboards of Henry VIII.'s time occasionally afford valuable instances of contemporary costume and head-gear. Although the majority of heads thus represented are mere grotesques, nevertheless instances occur where the faces are evidently genuine efforts at portraiture.

As regards wood-carvings which exhibit representations of furniture in their subjects or sculptured decoration, England possesses no great number of national memorials. Among the most instructive and interesting of our national products may be mentioned a group in oak, of late fifteenth-century workmanship, representing St. Anne and the Virgin and Child seated on a fine specimen of a linen-panelled settle. This curiosity (A. 4, 1911) has found a home in the Victoria and Albert Museum at South Kensington,



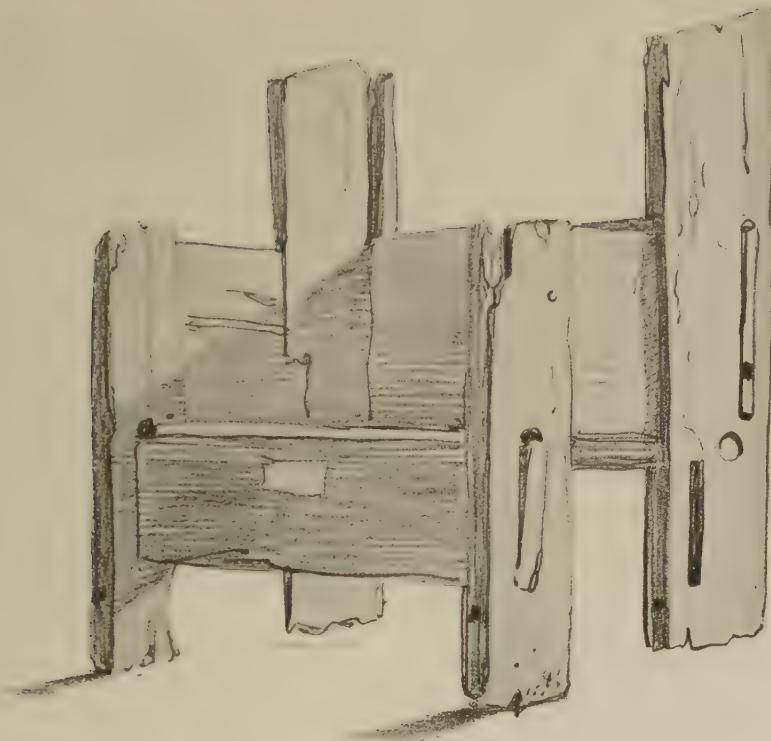
Fred Roe

NO. XI.—JACOBEAN CHEST



NOS. XII. AND XIII.—ELEVATIONS OF ABOVE CHEST

Sidelights on Oak Collecting



No. XIV.—ST. AUGUSTINE'S CHAIR, CANTERBURY

and is specially worth studying, as it depicts with great truth a contemporary piece of furniture, which is now of the rarest kind, but must at one time have been in very frequent use. It may be noticed that this settle, contrary to usual custom, was evidently not intended to stand against a wall, as it is elaborately panelled on all sides with the linen-fold decoration, and its seat is supported with elegant cusped brackets.

are delightfully instructive on this point. The carvings are intended to represent the four evangelists, all habited in fifteenth-century costume, working in the capacity of scribes at their respective desks and bookshelves. These panels, which are carved in pine-wood, are labelled as being of the School of Michael Pacher, who died in 1498.

To have recourse again to the wonderful room at



No. XV.—INSTONE INSCRIPTION, DENHAM

the side flanges are slightly faceted, though this peculiarity may possibly have been an unconscious error on the part of the craftsman who executed the carving.

Every student of furniture knows that the so-called "antique" oak bookcase is an anomaly, which, in fact, never had any existence, the paucity of books in early days obviating such requirements. But of bookshelves and combined shelves and lecterns we have plenty of evidence. Some panels of Tyrolese origin in the Victoria and Albert Museum (484-4, 1858)

Abington Hall, there is a carving which represents a serving-man, habited in lamboys and puffed hose, as about to replace a cup in a fifteenth-century credence which is ornamented with perpendicular arches, whilst a woman is drawing off beer from a cask which is placed on the top of this relic.

On the Continent numerous instances occur of furniture, both clerical and secular, which is carved with representations of contemporary furniture. The stalls of Amiens Cathedral may be mentioned as notable examples. Quite recently in London a



No. XVI.—CARYATID ON CHEST DATED 1639



No. XVIII.—STOOL FROM MS. IN BODLEIAN

French choir-stall was on sale which exhibited a little detail of uncommon interest. The arm-rests were decorated with finials representing monkish figures, one of which was seated on a miniature armchair carved with the linen pattern.

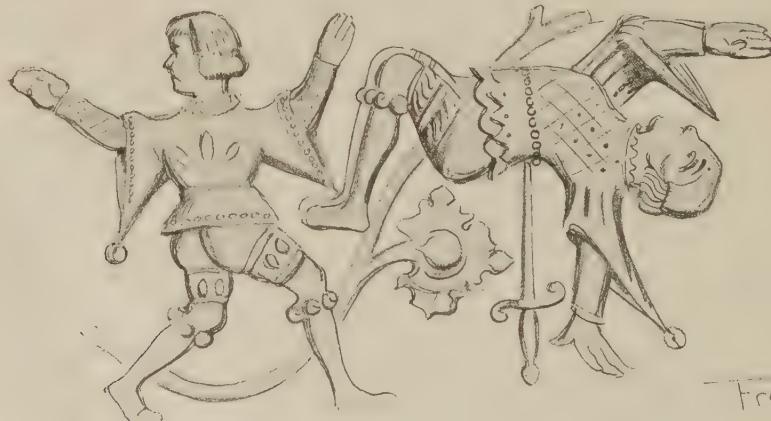
Romance has not quite departed from the furniture collector's life. Even within the last few years a goodly crop of discoveries of hidden treasure have occurred in various types of furniture, the news of which has startled certain greedy possessors into

wanton and unnecessary mutilation of articles in search of treasure-trove. I quote a few such cases.

In 1905 an old armchair was purchased in County Donegal, wherein was found concealed a leather purse containing nearly £200.

In 1908 the breaking up of an old family chest at Birmingham revealed a hidden store of 100 spade guineas.

During the same year, while mending the seat of an old chair which had been in the possession of



—Freake.

No. XVII.—MUMMERS CARVED ON FRIEZE, ABINGTON HALL

Sidelights on Oak Collecting



No. XIX.—TWO CHAIRS

TEMP. CHARLES I. AND ELIZABETH

mily for many years, a man in County Tyrone recovered a purse containing some £90.

a rummage sale held at a country rectory in during the autumn of 1910, an old writing-desk purchased for the modest sum of 1s. 6d. Within set drawer in this receptacle some 30 gold coins George III.'s reign were subsequently discovered. Examples of the unwitting ownership of value not only existing in specie also occasionally come to

I quote *in extenso* a paragraph from the *Daily Picnic* of March 25th, 1910:—

at a farm sale at Ansley, North Warwickshire, a oak Jacobean cabinet with a remarkable history as just been sold for £76. Before the owner had its value it was used as a medicine chest in a open, subsequently did duty as a nest-box in a roost, and eventually was used in the formation of a rock bottom."

exceedingly interesting and uncommon display was made in Flintshire in the summer of 1912.

Some workmen were engaged in repairing a fireplace and chimney in an old sixteenth-century building near Mold, known as the Fferm Farm, which was at one time the manor-house of the Hartsheath estate. They accidentally lighted upon a revolving stone, giving admittance to a secret chamber, the existence of which was not suspected, where, amidst the dust of centuries, was evidence of a drama indeed. Some antique oak furniture therein included a table, on which, among the remains of an uneaten meal, lay some firearms. What grim story of the Civil War lay behind these forgotten relics it is now impossible for anyone to say.

In conclusion, I should like to make a few observations upon the so-called improvement of really genuine specimens which so often crop up within the scope of the collector's experience. Any attempt to alter or embellish a veritable antique can only detract from its value and end in irreparable injury. Yet, in spite of what should be a matter of common sense, obvious to any but an ignorant mind, this obnoxious

The Connoisseur

practice goes on to a lamentable extent. I once saw a Dutch draw-table with bulb legs, which had received the lowest depths of such degradation from some unscrupulous person in whose hands it had been. The piece in question was a perfectly genuine one structurally, and had once been dignified in line; but its Dutch origin had evidently not been to the taste of its possessor. Good old Dutch furniture is not too common, but good old English furniture is really much scarcer, and in more demand. Regardless of the fact that in every object of this kind there exists both external and internal evidence, the sometime owner had carved, or rather mutilated the bulbs and other features into an imitation of English work of the Elizabethan period, so as to give the whole specimen an English character (save the mark), and possibly raise its value. The result was shocking, and what had once been a good honest piece of some quality had now become a nondescript, utterly valueless in the eyes of any connoisseur.

Another so-called "improvement" which is quite

as frequent in its practice, though scarcely so deadly in its effects, is the removal by many collectors of old varnish from their acquisitions, and very often with it every trace of *patine* from the surface of the wood. This is often done by those who esteem themselves connoisseurs, and would not dream of altering or embellishing such pieces structurally, under the impression that only wax and not varnish was employed as a surface polish in the old days. The opinion is distinctly wrong. We have documentary proof that it was customary to both paint and varnish furniture in Elizabeth's days. To mention one authority alone, in the Kenilworth Inventory, taken A.D. 1584, this item occurs: "A bedsted of walm tree, toppe fashion, the pillars redd and varnishe." The pickling of old wood should be avoided whenever possible, for the lost beauties of colour and surface can scarcely ever be regained.

If the venting of such adverse comments induce any designing vandals to hold their hands, this article will not have been written in vain.



No. XX.—CHEST

DATED 1624



THE COUNTESS CARLISLE

ENGRAVING BY J. PAYRAU AFTER GEORGE ROMNEY
by Messrs. Henry Graves & Sons, Ltd.





Pottery and Porcelain

Stoke-on-Trent Museums (Tunstall, Burslem, Hanley, Longton, and Stoke-on-Trent) **By Alfred J. Caddie, Chief Curator**

IF public museums are to justify their existence, and a rate is levied for their upkeep, they must be proved to be of some distinct value to the community contributing to their maintenance. In the not long gone by many of our smaller provincial museums acquired the atmosphere of a marine stores, anything of a quaint, out-of-the-way character was admitted for the curious to gaze upon. Any scheme of systematic development on educational lines seemed to have been considered, with the result that heterogeneous mass of meaningless objects was accumulated, serving no useful purpose whatever. Of late years the condition of things has greatly improved, and we now find, especially in industrial centres, a system of specialization in practice where the needs have first consideration. This is particularly noticeable at Sheffield and Stoke-on-Trent. The former town is to be found a really fine and representative collection of Sheffield plate and silver, illustrating the local industry; whilst at the latter

there is perhaps the finest and most important collection of pre-Wedgwood and other eighteenth-century English earthenware in existence. The "Pottery" people are proud of their beautiful art, and keen to preserve specimens of all periods. Up to the time of the federation of the six towns comprising the "Potteries," there were four good ceramic collections, each under separate management; but now that the whole district has become one County Borough—Stoke-on-Trent—this has changed, and they are all brought together under one head. A very definite scheme has been mapped out, and although the available funds are not very great, it is found possible to make many important additions each year. Articles have appeared in *THE CONNOISSEUR* in the past dealing with specimens in the Stoke, Hanley, and Burslem Museums; but it is the purpose of the present writer to point out a few of the more important recent acquisitions.

Some years ago we expressed the opinion that much



NO. I.—MYATT TEAPOT



NO. VIII.—BRISTOL FIGURE, "THE HUNTSMAN,"
6 $\frac{3}{4}$ IN. HIGH

of the red ware attributed to Elers of Bradwell Wood, late seventeenth century, was manufactured much later than the period of his sojourn in Staffordshire, and that most probably not only Wedgwood produced some of the best of it, but that many other potters followed the same lines of production. As proof that we were right in our conjectures, there is now on exhibition at Messrs. Wedgwood's Museum at Etruria a number of the identical tools used for stamping the ornaments, these having recently been discovered in an old portion of the works. Still more interesting has been the discovery and acquisition of the teapot (No. i.), which has been produced and decorated in precisely the same manner as those said to be by Elers. At the bottom is impressed the name "Myatt." This potter established a small factory at Fenton, adjoining Stoke, in 1802. We have also a most beautifully engine-turned red-ware coffee-pot having the same mark. In both instances the quality of the potting is excellent, and it is to be hoped that more information concerning this little-known potter will be forthcoming.

No. ii. shows a vase of cream ware of exquisite quality, which had up to quite recently been somewhat

of a mystery. Various connoisseurs have expressed divergent opinions concerning it, the majority agreeing that it was made by Neale & Co. However, the mystery has now been cleared up with the discovery of the original pattern at Wedgwood's works, together with moulds for the ornaments. The vase, which is "thrown" and "turned," was manufactured about 1760, at the Brick House Works, Burslem, by Josiah Wedgwood.

Naturally we are doing our utmost to secure specimens of the productions of all the earliest potters in the district, and at the present time porcelain is receiving careful attention. In our museum at Stoke-on-Trent there are several good typical examples of the work of Littler of Longton Hall, who, although his factory was only in existence some ten or twelve years, managed to produce a good china body. The teapot (No. iii.) was recently acquired, and we look upon it as one of the most interesting pieces of early local china in our collections. The painted decoration in Chinese style was in our opinion executed by an artist who had been in the habit of enamelling saucer-glazed ware, a variety which Littler made largely before he took up the more difficult task of porcelain making. As will be observed, the overlapping leaves at the base of the pot have been very carefully coloured in the style so common to Littler.



NO. VII.—STONEWARE VASE BY JOHN TURNER
13 $\frac{1}{2}$ IN. HIGH

Stoke-on-Trent Museums



No. III.—TEAPOT

BY LITTLER OF LONGTON HALL

uctions, and altogether the specimen is most
ming. The three vases (No. iv.) are also by
er. They have the usual blue ground, with some-
crudely coloured sprays of flowers in panels,
the handles show signs of having originally been
They are no doubt earlier than the teapot, and,
a technical point of view, inferior.

the Stoke-on-Trent Museum is also to be seen
of the finest, if not actually the finest specimen

of enamelled salt-glaze ware known. It is a water-
ewer (No. v.), 8½ inches in height, and is believed to
be the companion piece to the bowl in the Schreiber
Collection at the Victoria and Albert Museum. The
decoration, in pseudo-Chinese style, is of the highest
quality of the period, and as a specimen of the best
potting of the middle of the eighteenth century it
leaves nothing to be desired. For many years in the
celebrated Solon Collection, it came into our hands at



No. IV.—THREE VASES

BY LITTLER OF LONGTON HALL

the sale in November last, the price paid for it being £100, probably a record for enamelled salt-glaze.

There is still a great element of doubt as to what Whieldon really did manufacture, and the common use of his name to describe a certain variety of coloured earthenwares of the middle of the eighteenth century is somewhat misleading. It is now proved conclusively, by the discovery of blocks for moulds, etc., that Josiah Wedgwood in his early days at Burslem produced such varieties as the "cauliflower" and "pineapple" ware, and also those quaint little teapots with figures and animals in low relief, on which are distributed dabs of coloured glaze, the green being particularly effective. It is therefore interesting to be able to show at least one specimen which is unquestionably the work of Thomas Whieldon.

No. vi. is a jug, $7\frac{1}{2}$ inches high, of cream-coloured earthenware, with applied stems, foliages, and rosettes. It is a well "potted" piece, and was specially made by Whieldon for presentation to his friend Ralph Hammersley in 1757. The handle is of the curious crab-stock style, and altogether the specimen, with its effective touches of clouded glazes, is a really representative example of the excellence of this early potter's skill. This also came from the Solon Collection, and a full description of it may be read in *The Art of the Old English Potter*, by Solon.

Many authorities have dealt very thoroughly with the work of Josiah Wedgwood, but there still remains much to be written concerning two or three of his contemporaries—potters who were not merely



No. XI.—VASE WITH TURQUOISE GROUND BY MINTONS

copyists, but who produced examples of the fictile art rivalling even the work of the great potter himself. Not the least of these was John Turner, of Langley End, who had very probably produced his fine stoneware slightly before Wedgwood's jasper was perfected. Many collectors possess really magnificent specimens of this ware, but it is doubtful whether there is anything finer than the vase illustrated in No. vii. It stands 16 inches high, on a polished black basalt plinth, and is a masterpiece of ceramic art. The "body" or "paste" is of the finest quality, and as soft to the touch as the best jasper, whilst the figures in relief, and the leaves round the base, have been most carefully modelled. Altogether the production is the height of the potter's art from every point of view, and serves to show to what degree of perfection the eighteenth-century potter had attained.

Nos. viii. and ix. are two of the specimens purchased from the Trapaud Collection last year, and both are of the highest quality of Bristol porcelain. The latter is very beautifully decorated with blue and rose-coloured

bands entwining on the rim, and festoons of sprays of flowers painted most effectively in the centre.

Collectors are at last realising that the fine porcelain manufactured by Messrs. Mintons, particularly during the period from about 1870 to 1895, deserves consideration. It is safe to say that no other European factory has produced such perfect specimens of decorated porcelain at any period. Under the direction of Colin Minton Campbell, the



NO. IX.—BRISTOL TRAY



NO. X.—PORCELAIN TRAY WITH PIERCED RIM

The Connoisseur

M. Arnoux as his right-hand man, the firm spent a great deal of money in experimental work, and in reproducing some of the more important of the Sèvres pieces in the Royal Collection, the Wallace Collection, etc., and so successful were they that in many instances the copies are finer, from a technical

the piece, and altogether it is one of the firm's most successful productions.

No. xi. is a large and handsome porcelain vase from the Minton manufacture, the decoration being by T. Allen, who was, in our opinion, the best English painter of figures ever engaged in ceramic art in this country.



No. II.—CREAM-WARE VASE

BY WEDGWOOD

point of view, than the originals. This class of work naturally brought many continental artists to Mintons, and it is a remarkable fact that the decoration on English porcelain at its best was almost entirely dominated by French art, many of the subjects being either copied from Fragonard, Watteau, Boucher, and other artists of the French School of that period, or at least built up from the work of these artists. Perhaps Mintons' best painter of these subjects was a Frenchman, A. Boullemier, a good example of whose work may be seen in No. x. It is a large porcelain tray, about one inch deep, with carefully pierced rim, the subject in the centre panel being "Vulcan forging the armour of Love." Rich gilding on a fine turquoise ground gives a beautiful finish to

Potteries. It is one of a pair, there being figures on each side representing the four seasons. The turquoise ground of the vase is admittedly the best in colour ever produced by the firm, and is known as Hollins turquoise—Hollins having been at one time a partner in the firm.

It is impossible in a short article of this character to do more than make a passing reference to a few of the more important additions, as each year our collections continue to grow rapidly in importance, and we hope eventually to be able to fully illustrate the development of the ceramic art throughout the world; but this will be a long and expensive task, and as our income is limited to a halfpenny rate, we are somewhat hampered. If it were not for the pecuniary

Stoke-on-Trent Museums



No. V.—ENAMELLED SALT-GLAZE WATER-EWER

ceived from the Board of Education, and the general help of several officers of the Victoria and Albert Museum, South Kensington, our progress would be



No. VI.—WHIELDON JUG

much slower than it is, but the encouragement of this Department is of the greatest assistance to us, and has helped us over many difficulties in the past.



ONE OF THE CASES OF PRE-WEDGWOOD EARTHENWARES IN THE STOKE-ON-TRENT (BURSLEM) MUSEUM

The Preece Collection of Persian Art

THE beauty of ancient Persian art has perhaps never been better exemplified than in the wonderful collection of faience and antiquities gathered together by Mr. John Richard Preece, C.M.G., and now on view at the Vincent Robinson Galleries, 34, Wigmore Street, W. A few of the individual pieces have already been shown at the Victoria and Albert Museum and the Burlington Fine Arts Club; but this is the first time that the collection has been placed on public view in its entirety. Like most famous specialised collections of foreign antiquities, it was largely made before the classes of work which it illustrates were attracting the attention of connoisseurs, and it was wholly accumulated in the country of its origin. When Mr. Preece, in 1868, entered Persia in the service of the Indo-European Telegraph Department, the retrospective art of the country had received comparatively little attention; he had practically a virgin field to exploit, with few or no serious competitors. In 1891 he was appointed British Consul at Ispahan, and became Consul-General in 1900, retaining the appointment until 1906. During these forty and odd years he was resident in the country, Mr. Preece was sedulous in forming his collection, which was sent piece by piece to London to his brother, Sir William Preece, K.C.B. He is recognised as one of the leading authorities on Persian art, and the high standard of his collection fully justifies this reputation. Altogether it comprises about a thousand pieces, all of which are interesting, and not a few of unique excellence. Among the latter must be included the famous mihrab, or prayer niche, from the Maidan mosque at Kashan, which was lent to the South Kensington Museum in 1905, and which one can only hope may be secured permanently for the national collection.

It should be explained that the chief office of a mihrab in a mosque is to point out to the faithful the direction in which Mecca lies, so that they may pray with their faces turned to the right quarter. This mihrab is said to be the largest and most beautiful of its kind contained in any collection. It measures over 9 feet by 6 feet, and is noteworthy for the extraordinary brilliance of the gold and silver lustre of its tiles, which date from about the end of the first quarter of the thirteenth century of the Christian era. This piece, however, is comparatively well known. Another mihrab, which, though neither so large nor celebrated, is perhaps equally beautiful, is illustrated in colours in the present number. It is a little later in period, bearing the signature of the artist, Ali Ibn Muhammad, and the date 663 of the Hegira—A.D. 1265.

It measures 5 feet in height by 2 feet 5 inches, and is composed of two large tiles, executed in the beautiful lustre ware the production of which was fully mastered by the Persian ceramic artists early in the thirteenth century. The tiles are moulded in relief and painted in blue turquoise and brown lustre, the design consisting of a broken arch springing from the inscription, and capped by a broken circle, from the centre of which hangs a lamp. Both within and without the arch the ground is covered with inscriptions from the Koran, those in the spandrel being in Kufic. The design of the groundwork is formed of innumerable floral scrolls, being etched on the gold lustre ground; these showing up as ivory white—the colour of the tin enamel with which the ware was originally coated, a mode of decoration characteristic of early Persian lustre faience, and highly effective. The full beauty of this wonderful piece can hardly be realised from a frontal view, as it is only in a side light that the iridescent and jewel-like glow of the lustre reveals itself to full advantage.

The second piece illustrated, a shaped spandrel from the Sefarian Palace, Ispahan, was wrought for Shah Abbas in the days when he was striving to make the city the glory of the East. It dates from about 1600 A.D. and is 12 feet 4 inches wide by 6 feet 4 inches high. The two sides, which are exactly reversed, each depict the story of Yusuf and Zuleika (Joseph and Potiphar's wife), the coloration of the tiles being in turquoise, yellow, and manganese on a richly shaded blue ground, with a turquoise border. The design is of exceptional beauty, the colours being combined to produce an effect of sustained brilliance and splendour.

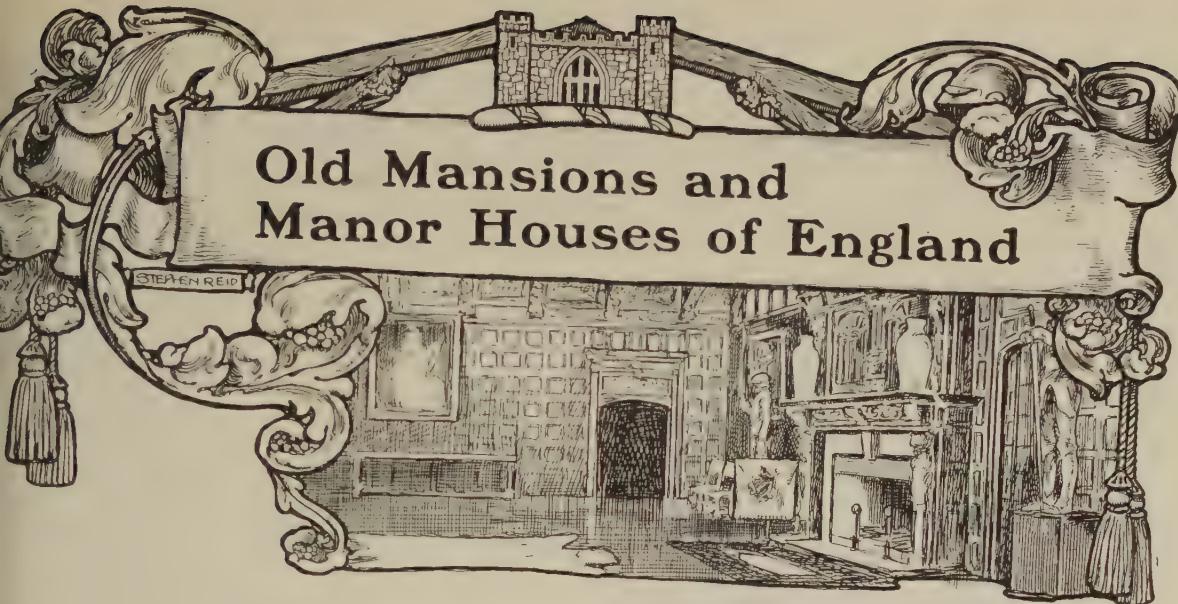
The collection includes other works in Persian faience of an equally important character, besides examples of armour and embroidery. The exhibition is probably the most comprehensive of its kind that has yet been held in London, it being unique in the quality and number of pieces shown. The illustrated *catalogue raisonné* of the collection which is being prepared should thus form a record of permanent interest and value.

There is also on exhibition a collection of very scarce seventeenth-century Naxos or Rhodian broderies. They were bought thirty years ago by the late Marion Crawford at Constantinople, from the executors of the French Consul in Asia Minor, who had been collecting all his life. The work is extremely fine and the design and colouring most beautiful. It is said that such a collection has not before been formed of this most exquisite embroidery.

NO. 86.
SHAPED SPANDREL
OF
ENAMELLED TILES,
ILLUSTRATING THE STORY OF
YUSUF AND ZULFIKRI (JOSEPH AND POTIPHAR'S WIFE),
SEFAVIAN PALACE ISFAHAN. TAHAR L. TAVILIH 1600 A.D.
Size 5 ft. 6 in. high by 12 ft. 8 in. wide.



NO. 2.—MIHRAB, OR PRAYER NICHE,
FROM A MOSQUE AT KUM, DATED 663 A.H. = 1265 A.D.
Size 5 ft. by 2 ft. 3 in.



Old Mansions and Manor Houses of England

AN ancient dwelling, rich in historical associations and architectural achievements, holds a unique position which cannot be overcome. The reason is obvious. The simple fact remains that everything ancient gains, in its relative novelty to us, an element of interest. The truth of the statement that an essential pre-requisite of all beauty is contrast must be admitted. In visiting a number of old houses (many are not well known, as the majority of them stand in remote places far removed from civilisation and off, what is vulgarly termed, the beaten track) one comes to the conclusion that every notable product of the Metamorphosis of the useful into the beautiful past has assumed a decorative character. The battlements, moats and drawbridges, the watch-towers, which are still the proud possessions of many residences in England, enhance the beauty of the places they adorn, and are indeed picturesque; they appeal as much to the

architect as to the impressionist artist, and they have afforded valuable material for the historical novelist. These places, however, were built in solid earnest with no artistic intent, but were erected, as the savage times demanded, purely on utilitarian grounds. To feudal barons and their retainers, wrote Herbert Spencer, security was the chief, if not the only end, sought in choosing the sites and styles of their strongholds. Probably they aimed as little at the picturesque as do the builders of cheap brick houses in our modern towns. Yet what were erected for shelter and safety, and what in those early days fulfilled an important function in the social economy, have now assumed a purely ornamental character. Ruined castles, old mansions, and manor-houses are obvious instances of the metamorphosis of the useful into the beautiful.

Though many ancient residences have benefited by the owner exercising care and discretion in the maintenance



IRON ACTON COURT, GLOUCESTERSHIRE



"PARNHAM," BEAMINSTER, DORSET

of his home, sparing no pains, many places, which have been the abodes for a certain while of our kings and queens and which have played a significant part in the pages of history, are allowed to fall into a state of neglect.

Many old manor-houses in our villages, through the family having died out or fallen upon unhappy days, such

"Pugin would have torn his hair" as Hardy's *Turbervilles*, are either used as farm premises or farmhouses, and these old halls, with a hundred

and one memories of the past, are used as barns or stables. Visitors to these old places will sometimes see children fingering about a splendid specimen of oak carving, while a pot of boiling food-stuff steams out of the open fireplace up to a ceiling of beautiful plaster-work. Further, there is the case of the occupier who shuts off a staircase of solid oak treads and erects a modern one in pine to serve in its place; and an instance has been known where a Tudor screen has been wilfully removed by a new owner who *has his own ideas* of architecture. Many other places have suffered from the hands of ignorant renovators, and it is not an uncommon thing to come across *halls* in which

"Pugin would have torn his hair."

In turning over the pages of manorial histories, it is frequently to be remarked how the fall of a family is contemporaneous with the fall of a house. When the last descendant of an old family clicks, in his waywardness, his fingers at the tradition of his fathers and quits the ancient hall for easy pleasures in foreign climes, the curse of his forbears follows him, and his name and escutcheon on his house fall from the portico for village boys to trample on and obliterate for ever. These good

people of old time built not for to-day, but for all time; they built a home for themselves and their children, a home which would bring memories of self and grandsire who had raised a sheltering of beauty and calm in the boisterous days of the clever King Harry the Eighth. They lit, according to no less a worthy than Ruskin, the Sixth Lamp of Architecture, the Lamp of Memory. They felt that, "having spent their lives happily and honourably, they would be grieved, at the close of them, to think that the plan of their earthly abode, which had seen, and seemed almost to sympathise

The Sixth Lamp in all their honour, their gladness, of Architecture their suffering—that this, with all the record it bare of them, and all the material things that they had loved and ruled over, and set the stamp of themselves upon—was to be swept away as soon as there was room made for them in the grave; that no respect was to be shown to it, no affection felt for it, no good to be drawn from it by their children; that, though there was a monument in the church, there was no warm monument in the hearth and house to them; that all that they had ever treasured was despised and the places that had sheltered and comforted them were dragged down to the dust. I say that a good man would fear this; and that, far more, a good son, a noble descendant, would fear doing this to his father's house." With a warning finger raised, Ruskin said to the vandals who were about to destroy our old English manors, "Let men look to it when they rend it light and pour out its ashes."

In spite of the mania which prevailed at the beginning of the last century for destroying ancient mansions



THE OLD EAST GABLES, BRECCLES HALL, NORFOLK

gland is still the proud possessor of many old country houses whose retiring positions, set in the centre of old-world gardens, are abodes of loveliness. There is an atmosphere of delicate melancholy, and what Deincey might have termed everlasting farewells, about these old places, far removed as they are from the bidding crowd. Their sylvan lawns bespeak a repose-calm, and in their halls of peace there is time for sweet breathing.

When one diligently ponders on the evolution of the house, a certain awfulness makes one pause, not only because thousands have fallen in this Flodder Field of art, but because one realises that art in any one of its relations has been brought about by thousands and thousands of years of slow progression. It is a mighty tale in evolution from the holes in the earth and caverns to the cathedral. Enormous advance has been made from the earliest remains of houses in Great Britain of wood or basket work and mud-clay to the abethan manor. The rectangular house was not derived from this round house, although influenced by it from the booth or tent built by shepherds for summer residences on the hills or in the plains. It

is interesting to observe here that the labourers in the field "forged the first links of the long chain of evolution which extends between the lowest and the highest forms of human dwellings."

The evolution of the English house is an absorbing study which is full of interest, and affords, besides a history of our country, a knowledge of the habits and lives of the people. The house of to-day is a descendant from the keep of the Conqueror's time, and the student who wishes to take up this subject will have little difficulty in tracing this step by step. To take an example: the resemblance between the Norman keep of Castle Rising, Norfolk, and Fritwell Manor of Elizabeth's reign, may not at first be seen, yet the descent of the latter from the former can clearly be established. The limited space of a supplement does not allow of an attempt being made in this direction, but our object here is to draw attention to a number of ancient places which appeal to connoisseurs. It will be noted from several of the places which we have chosen to mention and illustrate, that size is not always a criterion of significance; that artistic perfections are more often to be found in the smaller manor-houses of the knights and squires than in the more spacious mansions of the nobles of the Court.



SMALLFIELD PLACE, BURSTOW

Among such smaller residences can be named Acton Court, Iron Acton, Gloucestershire. After the Wars of the Roses, times became less troublous in England and the necessity of defence against marauding bands had not to be so greatly considered. Home life became more settled and refined, and houses were built with greater thought to creature comfort. An interesting example is this house, where can be seen the influence of the successive ages. First to be observed are the fortified walls, pierced with embrasures and loop-holes, and having corner turrets. Some of these walls are now incorporated with farm buildings, but there are still traces of the moat which enclosed these walls in bygone times. Slightly to the north is the present house, fronting a great forecourt, and it is in this house that the interest centres. Built during the fourteenth century, of massive construction, the old plan of great hall with kitchen and buttery is to be noticed. Beyond is the Chapel, with a beautiful perpendicular window of the fifteenth century, now relegated to ignominious service as a stable, whilst above is the Great Chamber and the Lord's Parlour. The house was practically rebuilt during the reign of Queen Elizabeth and considerably altered during the time of Charles I., the most conspicuous example of work of the latter period being the fine gateway to the forecourt, on the spandrels of which appear the arms of the Poyntz family. Evidence of the evolution of the staircase is here to be seen. Stone was the material used far into the Tudor period, when it was replaced by oak, the spiral or newel stairway giving place to short, wide flights arranged round a square well. One of the stairways at Acton is of the circular or centre newel type built in a turret, but with every tread hewn out of a solid log of oak, beautifully swept on the underside to allow of head-room, and even now as perfect in condition as when put in, at least three hundred and fifty years ago.

The house is the historic home of the Actons, a family of great repute in the fourteenth century, and there are records that Henry VII. was received here in 1485. Henry VIII. and Anne Boleyn were entertained here in 1535, and subsequently Queen Elizabeth in her progress from Greenwich. It is reputed that it was here, too, that Sir Walter Raleigh first introduced tobacco to his friends.

The house has been used for centuries as a farmhouse, but it is rich in pleasing characteristics and calls for restoration. Here is an opportunity for a lover of architecture who wishes to exercise his hobby in bringing back a fine old house to its former grandeur.

A little more than a Sabbath-day's journey from Bridport in Dorset stands one of the finest examples of

Parnham Tudor architecture in Parnham House, which was built in great part in the reign of Henry VII. It was a manor of the Strode family, who owned a large part of the county of Dorset. In the following reign, viz. Henry VIII.'s, the owner, Sir Robert Strode, "re-edified and enlarged" the house and built the present front very much as it now stands. Sir Robert also added a gatehouse and courtyard, the former apparently near the present lodge, but unfortunately both have been long since destroyed.

As the residence was in Sir Robert Strode's time, it remained for over two hundred years, when, having passed, by the marriage of the heiress and last of the Strodes, to Sir William Oglander, of Nunwell, in the Isle of Wight, it came into the possession of this family, with whom it remained until the death of the last of the Oglenders (Sir Henry Oglander) in 1874, who devised it to the late Vice-Admiral Sir Robert O'Brien FitzRoy, K.C.B., from whose trustees it was purchased by the late owner, Mr. Vincent J. Robinson, C.I.E., F.S.A. It will be seen, therefore, that, while one of the oldest estates in the county of Dorset, with but one break it remained in the same family's possession for nearly four hundred years.



ST. MARY'S, BRAMBER, SUSSEX

This historical residence is built of Hamdon stone, with old gabled stone roofs. It has projecting porch with oriel over, on which are the Oglander arms carved in stone, stone mullioned and casemented windows, massive buttresses (terminating in high pinnacles at the angles of the house), the whole grey with age, warm with moss and lichens, and wonderfully preserved. The porch is entered under a deep-recessed stone porch with steps. A massive iron-studded oak door gives entrance to the stone-flagged hall, leading by a Gothic arched doorway to "Garden Hall." On the left, and separated from the hall by a finely carved Tudor oak screen, is the "Great Hall," which possesses a finely panelled ceiling. The main stairs (time of William and Mary) rise from a stone-paved hall off the south-east of the "Great Hall." Among the bedrooms the most interesting chamber is the "King Charles I. Room" (supposed to have been the room in which His Majesty slept when staying at Parnham). The walls are finely panelled, and the chamber possesses an open fireplace, Moorish tiled sides, panelled oak mantelpiece, and royal crest in plaster-work, with traves and medallions over the doors. Easy must have rested the royal head which slept at Parnham, for that report has said concerning the slumber of kings.

Anne Boleyn and Smallfield Place

Smallfield Place, Burstow, is said to have been the former home of Anne Boleyn. The oriel window of Anne Boleyn's parlour is an interesting feature of this

sixteenth-century house, and the imaginative can picture this young girl, in all the bloom of her maidenhood, gazing out of this window on to the peaceful and beautiful Surrey country, quite unconscious of the unhappy fate which awaited her. The house is built of stone, of rare mellowed colour, and the roofs are mainly of old Horsham stone slabs. It has stone-mullioned and latticed windows, while many of the floors are of old oak, polished by age, and the ceilings have massive dark oak beams, together with some rare oak doors and fastenings. It is approached from a quiet country road by a carriage drive which terminates at a large courtyard. The hall is stone-flagged, with carved oak panelled walls, leading through stone arch to inner hall, off which rises a solid oak staircase with carved pillars and panels. In the corner of the fireplace is what is known as the priest's secret stairway, which comes out at the corner of the landing on the first floor.

A residence which in a manner illustrates the zenith of the Tudor house is Anderson Manor, Dorset, in the heart

Anderson of Hardy's "Wessex," and which belonged to the powerful Dorset family

Manor

—the Turbervilles—immortalised by

this author, and subsequently passing to the Tregonwells, in whose possession it remained for over two hundred and fifty years. It is traditionally reported to have been built by Inigo Jones, and bears the date of 1622. As a contemporary history states, "It is a fair specimen of Jones's favourite Italianised style." Coker tells us: "Mr.



BENNINGBROUGH HALL, YORKSHIRE

Tregonwell has built himself a faire house here, near the church." Built of old red brick, with stone coigns and mullions, the front is broken by slightly projecting wings surmounted by gables with ball finials—the emblem of the power of the manor—and in the centre above the projecting porch rises a fine oriel to the height of the roof, and, with the clusters of quaint chimneys, gives the whole a pleasing symmetry; and, set as it is among such charming surroundings, it would be hard indeed to find its equal. Here is to be found the typical forecourt and pleasaunce, and the formal Italian garden. The interior is especially rich in original work in the way of panelling and the like, and the old plan is followed of the hall and buttery and withdrawing-room on the ground floor, with the Great Chamber on the first floor approached by the fine staircase.

Ludstone Hall is one of the most picturesque houses in Shropshire. It is reminiscent of the days when it was still found necessary for the owner of a residence to protect himself against attack; though the turbulent times had passed, the occupier thought it advisable to apply an old adage to his home — prevention is better than cure. Prevention took the form of a moat. This early Jacobean house, dating from 1625, is surrounded on three sides by a wide moat. The fine old residence stands amid delightful grounds, well shrubbed and timbered with cedars, withering elms, weeping ash, cypress, hollies, box-trees, and yews. It is built of narrow red bricks, with stone mullions and dripstones, a few old leaded glass windows, and fine Flemish gabled roofs, with stone copings, characteristic chimneys, and figured lead stack-pipes. A rare feature of Ludstone Hall is the inset glass in the plaster-work to be seen in the "Potiphar Room,"

so-called by reason of the plaster-work figures of Potiphar's wife and Joseph over the mantelpiece. This glass inset in the plaster-work, is also to be seen over Jacobean stone and plaster fireplace in the drawing room, which is oak panelled. Except at Wilton House, Salisbury, this feature is said not to be contained in any other house in England. This hall also possesses a well-carved staircase with original dog-gate, and oak-panelled gallery is of exceptional beauty. It has been carefully restored by the present owner, Captain R. Tudor Owen.

"Quenby" was built between 1610 and 1620, of brick with the diamond pattern similar to Eton College and

Quenby "Hatfield House," with coigns and great stone-mullioned windows.

Ketton stone, unspoiled and only mellowed by time, is a fine specimen of the best period of building. It is a perfect specimen of Jacobean architecture, and stands 500 feet above sea-level, in a magnificent park. The house is approached from the park by a forecourt with high walls, guarded by wrought-iron gates, and a flight of wide stone steps leads to the porch. From the staircase hall rises the grand staircase, of black oak, in original condition.

Stories cluster thickly about the old house of Fritwell, Banbury, and the manor is not lacking in romantic interest.

The quiet dignity Many of the narratives relate to secret rooms which were above those of Fritwell "Great Chamber," and to which access was gained by a communication

behind the altar in the Chapel. The manor is built of stone from a local quarry, and was erected towards the end of Elizabeth's reign. It possesses a quiet dignity of character and purity of type which is not excelled even among the best of the stately houses built during this period.



THE SOUTH FRONT, FRITWELL MANOR

road, simple gables right and left, projecting a few feet from the main body of the house, with a central porch in classic design, give the façade a most beautiful and pleasing symmetry. The windows of the front are singularly placed and have old stone mullions with studded lights, iron guard-bars, and in nearly every case original old glass. Above the windows are the dripstones, and the roof is covered with old stone tiles. The hands of symmetry having been satisfied in the front, the rest of the house is quaintly irregular, with gables and chimney-stacks here and there partly clad in creepers and climbing roses, presenting from every point of view a new and pleasing picture, whilst the appearance of the house, nestling among century-old yews and giant elms, one which produces a most impressive effect of refinement and repose. The porch, surmounted by a gable of noble finials, possesses the only classic features of the house, the entrance archway being flanked by carved stone columns of the Corinthian order with entablature. The wall above the entrance is the old sun-dial. The porch has still its original seats, and the upper part of the walls on either side are balustraded—a most unusual and extremely charming feature. A massive oak metal-studded door with old strap-hinges and knocker of wrought-iron gives access to the stone-flagged entrance hall. The feature of the house is a fine old oak staircase. The three steps are of stone, and lead to an arched doorway with massive oak metal-studded door opening to the hall. A similar balustrade may be seen in the picture *Christ in the house of the Levite*, by Paul Veronese. And the altar in the Chapel is an old fireplace, long since removed, which communicated with a priest's hiding-place, probably tenanted whilst the house was in the possession

of the Cox family, who were recusants. The "Great Chamber" is a magnificent apartment, wholly panelled in finely figured oak, with fluted and reeded Ionic pilasters and finely carved oblong panels forming frieze, the chimneypiece being of the recessed moulded panelling peculiar to the Jacobean period. There is a fine "wagon" or segmental ceiling of plaster-work in character with the room, with tympanum similarly decorated at either end.

Edwin's Hall, Woodham Ferrers, Essex, is an Elizabethan house, part of a mansion dating back to 1580, and historically interesting as being the one-time residence of Edwin Sandys, Archbishop of York, by whom it was built. It is a red-brick structure of fine mellow tone, and is rich in the characteristic features of the sixteenth century in the way of stone-mullioned windows, oak-panelled rooms, old chimney-stacks, and, what is an exceptionally rare feature, a double moat. The first moat is intact, and is about twenty yards from the house, crossed at two points by bridges; the second lies at a greater distance, and is partly filled in at places. There is a deep porch entrance with remains of the old sun-dial above.

A few miles west of the little town of Attleborough in South-West Norfolk stands the fine Elizabethan manor of Breccles Hall, whose chequered career can be read from a walk round its walls, set in old-world grounds. The parish takes its name from John de Breccles, who, in 1276, "had gotten unto himself two of the parts through his two wives and had bought most of the third," thus becoming lord of the whole district. Among his rights were "weyf and stray, a free bull and free boar." On the death of John de

The Connoisseur

Breccles's heir without issue, the place passed into the hands of Sir Edward Woodhouse, of Kimberley, which is east of Breccles. Space forbids of a recitation of all the many changes this old manor and its various occupiers underwent during the slow roll of years, with the old order changing, yielding place to new; but the place, with its priest's holes "and secret places about the gallerie," stands as a noble monument to a woman who suffered oppression for her religious principles rather than override her conscience with an official belief. During the nineteenth century the hall was in the occupation of farmer-folk, whose ignorance led them to drive nails through the Breccles tapestries on which to hang their saucpans. This period of dissolution was ended when it came into the possession of Mr. Hanbury, who took Breccles with the determination to give back to it its original status. With the professional aid of Mr. Detmar Blow, this gentleman achieved his object, making a renewal of nothing of the exterior of the building save those parts which were in ruin. The house is built externally of brick, while the interior portions are of oak framing filled in with plaster. The principal stairway is five feet wide, and its treads are of solid oak blocks. The lesser stairs are of the newel type. The forecourt wall and old gateway leading into the south garden are topped in crenellated fashion with the terra-cotta saddle-back copings which are to be found in much late mediæval East Anglian work.

One of the charms of an old house is the graceful way in which it harmonises with its surroundings. They
The "Old House" of old time built with what material of Sandwich

there was to hand, and unconsciously an erection was brought about which seemed to be a natural growth of the locality. So one sees, set in the wild moorland country of Yorkshire, Lawkland Hall, a rugged, cold-looking residence, fitting in grimly with its environment, while in the wooded garden of Kent the "Old House" at Sandwich makes one with its setting. Transpose these two houses, and the beauty of each is lost. The well-timbered "Old House" of Sandwich would look sadly out of place on a moorland waste, it wholly belonging, as much as Lawkland Hall does, to its surroundings.

The "Old House" is a fifteenth-century residence, and is probably one of the best preserved and least restored buildings of the period on the south-east coast. The residence is famous in this part of England. It is said that it was here that Queen Elizabeth passed the night when, in the year 1564, she visited Sandwich for the purpose of opening Sir Roger Manwood's Grammar School, on which occasion it is evident that the house was partially added to, and specially decorated, for her accommodation, the royal arms being displayed as part of the carved chimneypiece in the drawing-room. King Henry VIII. and other "Royalties" visited the place at different times, and reviewed their fleets in the harbour, the site of which is now filled by the meadows opposite the house. It is a most interesting structure, partly on account of the massive oak timbers which form the main walls of the original building, and which still remain in

great part as intact as the day when erected. The interspaces were composed of white plaster-work, partly replaced at a later date by brick. The roofs are tiled, and there are fine old chimneys and some good examples of old Dutch brickwork. One of the bedrooms is a very handsome, lofty apartment, bearing evidences of having been specially raised in pitch and decorated some time in the sixteenth century, it is said, for the visit of Queen Elizabeth. It contains a very elaborate plaster-work ceiling with massive drops, moulded by hand, in panels of beautiful design, and including the arms of the Cinque Ports, the Eagle of St. John, and many allegorical figures crossed at intervals by richly encrusted beams.

Excellent examples of the crafts of the carpenter and smith are to be seen at St. Mary's, Bramber, Sussex.

St. Mary's This early timber-framed house possesses a handsome old Italian wrought-iron gate and a grille to one of the windows is both curious and beautiful in design and workmanship. "Indeed," says Ditchfield, "the various pieces of ironwork on the house would seem to have little connection with each other." In a lease now among the archives of Magdalene College, St. Mary's is referred to as "The Chancery House." At the dissolution of the monasteries St. Mary's was granted to one Francis Shirley, of Warden Grinstead. After the battle of Worcester, Charles I. in his flight when passing through Bramber, stayed at St. Mary's, and the bedroom he used is still called "The King's Room." Through the long Civil War, St. Mary's apparently was unharmed, although fighting took place at Bramber Bridge. From that time the property may have been carefully preserved by its various owners; indeed, it is abundantly evident that modern improvements, together with most careful maintenance of the fabric, have been effected from time to time by skilful hands. To-day St. Mary's is probably one of the best preserved and most interesting (if not, perhaps, the most important in point of size) remaining specimens of early English domestic architecture in the country.

One of the finest specimens of the domestic architecture of the Queen Anne period, containing some remarkable

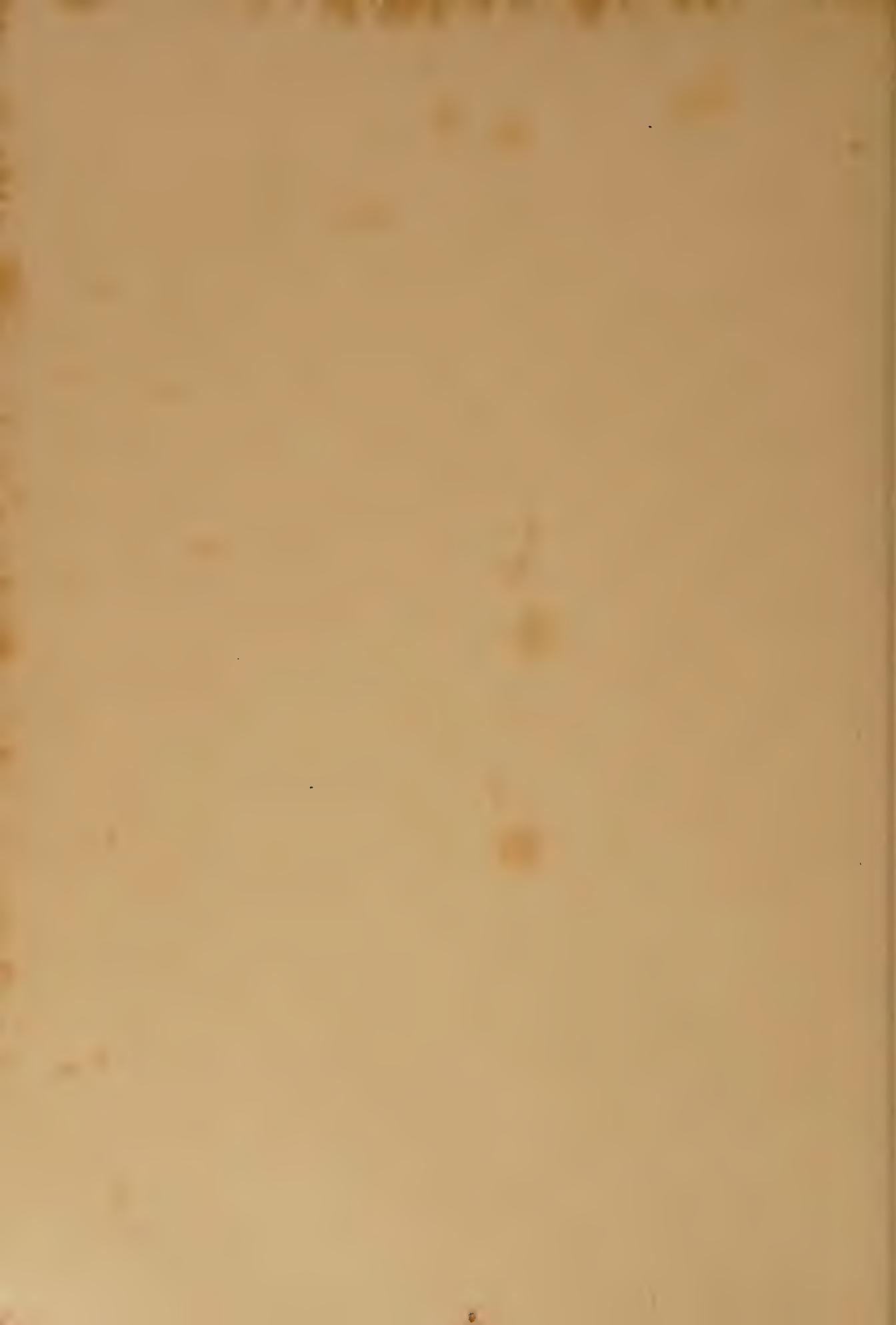
Beningbrough Hall carving, is Beningbrough Hall, Yorkshire. This house is a good example of that style of architecture which afforded so many commodious and comfortable houses throughout the country. It was erected early in the eighteenth century, by Sir John Vanbrugh, of red brick and stone. The mansion, which contains some wonderful carving, stands in a large park and is approached by two drives.

Coming to a less interesting period from an historical and architectural point of view, one encounters Woodcote House, Oxfordshire, which was built by Robert Adam and Woodcote House early in the Georgian period and added to for the reception of George III. The work of addition was undoubtedly undertaken by Robert Adam. The study contains a fine specimen of an Adam masterpiece. It is said that this room was used by Bulwer Lytton.



PORTRAIT GROUP OF MILES MASON, THE FAMOUS POTTER
WITH HIS WIFE, DAUGHTER, AND THREE SONS





Old Mansions and Manor Houses of England

worthy example of Warren's ironwork is to be seen at the gates of Lower Lypiatt, Gloucestershire. The house was erected in 1717, and stands back in a forecourt bounded by stone piers and wrought-iron railings.

Warren executed this ironwork for Judge Coxe, the owner of the house, whose arms and the date appear on a lead rain-water head. Ditchfield says that the gates of Lower Lypiatt closely resemble those at Urleigh House at Enfield, having four small panels, and filled with scrolls proceeding from a circle, united by vertical bars, with the central panel formed of scrolls and water-bars. The horizontals are fringed with "C" scrolls holding small spikes, and the dog-bars are arrow-pointed. The pyramid tops of the piers are crowned by solid vases.

In conclusion, it would be well to answer certain apologists who advance the opinion that such a subject as

Anachronism ancient mansions and old manor-houses does not come within the scope of an art journal, and, coming to the particular, in the scope of **THE CONNOISSEUR**. In some measure these apologists agree with the spoilt child of War, who termed architecture "petrified music." His sycophancy led him to remark that "splendid palaces and apartments are for princes and kingdoms. . . . In a splendid abode, like that which I had at Ludstone, I am at once lazy and inactive." This versatile genius could "not praise the man who fits out the

rooms in which he lives with these strange, old-fashioned objects." From this one may gather that a dislike of splendid edifices and a dislike of antique furniture go together, and that a man who delights in old houses must dearly value antiques. In the case of one house mentioned in this supplement (Smallfield Place, which is partly embellished with furniture once used by Anne Boleyn herself), the interior is furnished in keeping with the period of the house. A Tudor dwelling containing modern furniture is an anachronism, and a very painful anachronism to those of an artistic mind, and the atmosphere—if it may be so termed—of an old house and its environment is essential to appreciate to the full antiques and contemporary objects. Examples are to be seen in the remarkable collection of furniture, armour, and tapestry at both Ludstone Hall and Anderson Manor.

The difficulties attending the writing of an article on such a subject as this are apparent, when one appreciates the fact that many of the most picturesque and beautiful manors in this country are set in secluded spots, and only those whose especial interest is to search out such places are able to furnish information concerning them. We consequently tender our thanks to the following firms who have directed our efforts in this direction, and who have readily given us the fruits of their endeavours:—Messrs. Nicholas, Albany Court Yard; Messrs. Knight, Frank & Rutley; Messrs. Waring & Gillow; Messrs. Harrods; and Messrs. Hampton & Sons.



LUDSTONE HALL, SHROPSHIRE



NOTES & QUERIES

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 32).

DEAR SIR,—Can you tell me the artist of the picture of which I enclose a photograph? The subject is *Gustavus Adolphus, King of Sweden*, and the picture has been in my family for the last hundred years. It is said to have originally belonged to Sir William Temple, of Moor Park, who was Ambassador at the Hague in the seventeenth century. The picture has been ascribed to Velasquez, Vandyck, and other artists, so I should like your opinion on the subject.

Yours faithfully, R. DOUGLAS LONGE.

P.S.—In the picture the man is wearing a Tudor cap, which does not show in the photograph.

UNIDENTIFIED PAINTING (No. 33).

DEAR SIR,—I am enclosing a photograph of a picture I have. Can you kindly tell me through your monthly who the lady is and the painter or period? I find that, although the picture is quite distinct, it is a bad colour to photograph. In the photo enclosed there is a blear across the head-dress, but this is absent in the picture, and the head-dress is quite distinct. The photo does not by any means do justice, but the colour prohibits a better photograph.

I am, yours truly,
EDWARD DAVIES.

UNIDENTIFIED PAINTING (No. 34).

DEAR SIR,—I should like to know if any of the readers of THE

CONNOISSEUR could help me in identifying a picture. It has been in the possession of my family for nearly one hundred years. It was brought from Holland, and is painted on wood, size about 24 in. by 22 in. Subject: *Angel troubling the waters of Siloam*. There is a signature in the left-hand bottom corner, but I cannot decipher it. I should like to know what Dutch Old Master treated this subject. I enclose a photo.

Yours truly, F. GARTHWAITE.

UNKNOWN PORTRAIT.

SIR,—The lady's portrait (No. 25) on p. 16 of your issue of March of this year bears so strong a resemblance to Elizabeth Countess Rivers that I think it may represent that lady. If your correspondent wishes to compare the two, he will find a picture of Lady Rivers reproduced in Mr. Farrer's *Portraits and their traits in Suffolk House (West)*, p. 258.

Yours faithfully,
FREDERICK DULEY
SINGH.

UNIDENTIFIED PAINTING (No. 25), MARCH, 1913.

DEAR SIR,—The portrait seems to me to be very like that of Lady Elizabeth Carew (daughter of the Earl of Salisbury and wife of William Carew, 3rd Earl of Devonshire), whose portrait by Vandyck is, I believe, at Petworth. This lady, mentioned by Macaulay, died in 1660.



(32) UNIDENTIFIED PAINTING

Notes and Queries

ur correspondent's
ture presents her in
dow's weeds. It is
sibly by Lely.
Yours faithfully,

H. E. B. ARNOLD.

DUKE OF LEEDS."

IR,—I have read
n great interest the
ount in THE CON-
SSEUR of February
he portrait said to
resent Thomas, 4th
ke of Leeds, when
l of Danby, by H.
ing. Accepting the
ectness of this de-
ation, may I ask:
Why a son of the
Duke of Leeds
ld be dressed in
land tartan? and
Whether any expert in such matters can say what
n he wears?

Yours faithfully, FREDERICK DULEEP SINGH.

UNIDENTIFIED PAINTING.

EAR SIR,—I think the "unidentified painting"



(33) UNIDENTIFIED PAINTING

(No. 29) in the March
number of THE CON-
NOISSEUR is *The In-
fant Johnson*, by Sir J.
Reynolds. I do not
know where the
original is, only that it
is one illustrated in
*English Children as
painted by Reynolds*, a
book published be-
tween 1865 and 1875.
I thought you might
like even this in-
formation about the
picture.

Yours faithfully,
(MISS) A. H. MALCOLM.

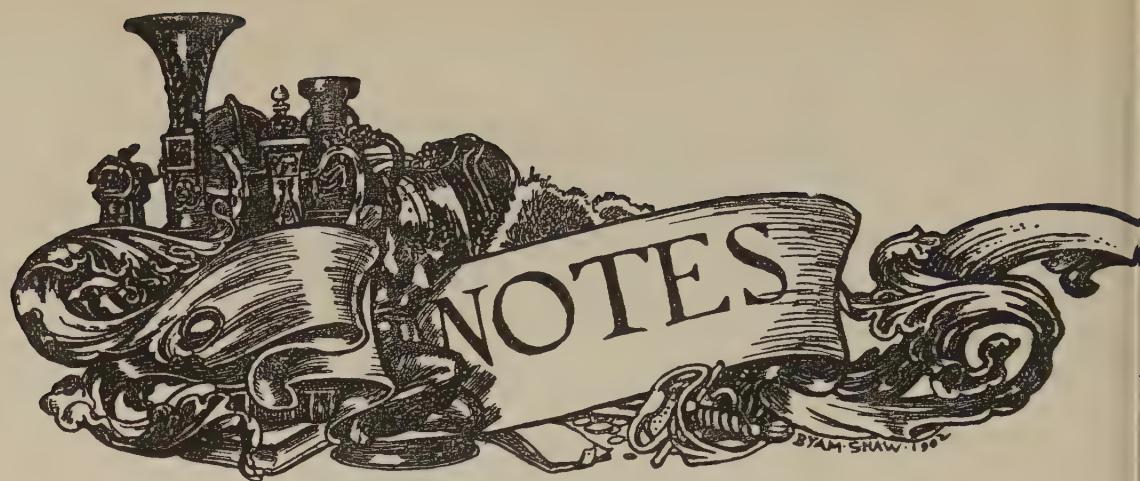
UNIDENTIFIED
PAINTING.

DEAR SIR,—In reply
to C. L. P.'s inquiry
regarding the water-colour (No. 29) in THE CON-
NOISSEUR for March, I beg to say it is a copy
of the well-known portrait by Sir Joshua Rey-
nolds of *The Infant Johnson*. It is now in
the possession of the Marquis of Lansdowne at
Bowood.

Yours truly, X. Y. Z.



(34) UNIDENTIFIED PAINTING



NEAR the Little Theatre, at 21, York Buildings, there is a little picture gallery, where an interesting collection of the engravings by **The Piranesi Etchings** Piranesi is to be seen. Piranesi was the most imaginative architect that ever lived, and, through his friendship with Dance and Adam, has left a greater influence on the architecture of London than any other man, Wren only excepted.

When the old wall of Newgate was pulled down, the best of Dance's work was destroyed. It was the first building erected by him on his return from Rome, hot with the teaching of Piranesi. The wall of black rustic stonework, with its blind windows festooned with fetters, and the narrow dark doorways where no one ever came out, was impressive with the odious pride of the professional punisher in finishing his work.

The inspiration came direct from the pictures exhibited in the Little Gallery. There are a double row of them, one in the first state, and a second fully elaborated, glowing with deep blacks and tender light. They reveal a strange, mad world; there are winches with monster ropes, chains with enormous links, arches with great keystones, and steps and passages leading to impenetrable labyrinths.

Besides these strange imaginings of genius, Piranesi worked on a series of engravings that should preserve a knowledge of the buildings of Rome as they existed in his day. Many of these speak of the brutal authority of the Middle Ages; others are remnants of classic beauty, plastered together and used for some base purpose. The buildings that were new in Piranesi's day reflect the more cheerful spirit of the eighteenth century, and these the brothers Adam were happily inspired to adapt for use in London. Adelphi Terrace, before it was stuccoed with mere tricious ornament, was perhaps their best example, and below, the arches on which it stands look like a Piranesi prison.

You may go about London and often find a touch of the same spirit—the Admiralty and the War Office

have it, the Horse Guards have it, and the Geor town round the Foundling Hospital has it.

A visit to the Little Gallery is not only a plea for the things seen, but helps us to see London be

A NOVEL staircase behind the apse of the transept leads to the once rich, but now almost empty treasury of Noyon Cathedral. **An Armoire and Chest at Noyon** A large vaulted chamber on a with the triforium, lighted particularly fine and early rose window. The treasures which it once contained were nearly all dispersed when the city was pillaged by the Huguenot soldi under Henry of Navarre, or melted down by the canons to meet the heavy fines which he levied on them; and their value, from an archaeological point of view, can scarcely be guessed at when it is remembered that St. Eloy himself, the famous goldsmith and patron of the craft, had been Bishop of Noyon, a great donor to the cathedral. One most remarkable example of ancient art, however, survived, and was accidentally discovered in 1840 behind the altar which we illustrate, which proved to be the seal of the church. It consisted of an antique gem, possibly Greek, oval in form, engraved with a double head of Minerva and an old man, assumed to be Socrius, which had probably been given to the establishment by Dagobert I., for whom St. Eloy worked, and like other Frankish kings, was a great collector of jewels. It had been re-set with the added inscription "Ave Maria gracia plena," and on the back had been placed a female figure, holding a cross and a book, with the inscription, "Sigillam sanctae Mariae Noviomensis ecclesiae."

Although all the treasures, save this one, have been lost, the caskets in which they were once kept have been fortunately preserved. Of these there are oak chests of twelfth-century work, perfectly preserved, except for an incised notched ornament on the top, but strengthened by a pair of wrought-iron straps. The armoire belongs, perhaps, to the early

Notes

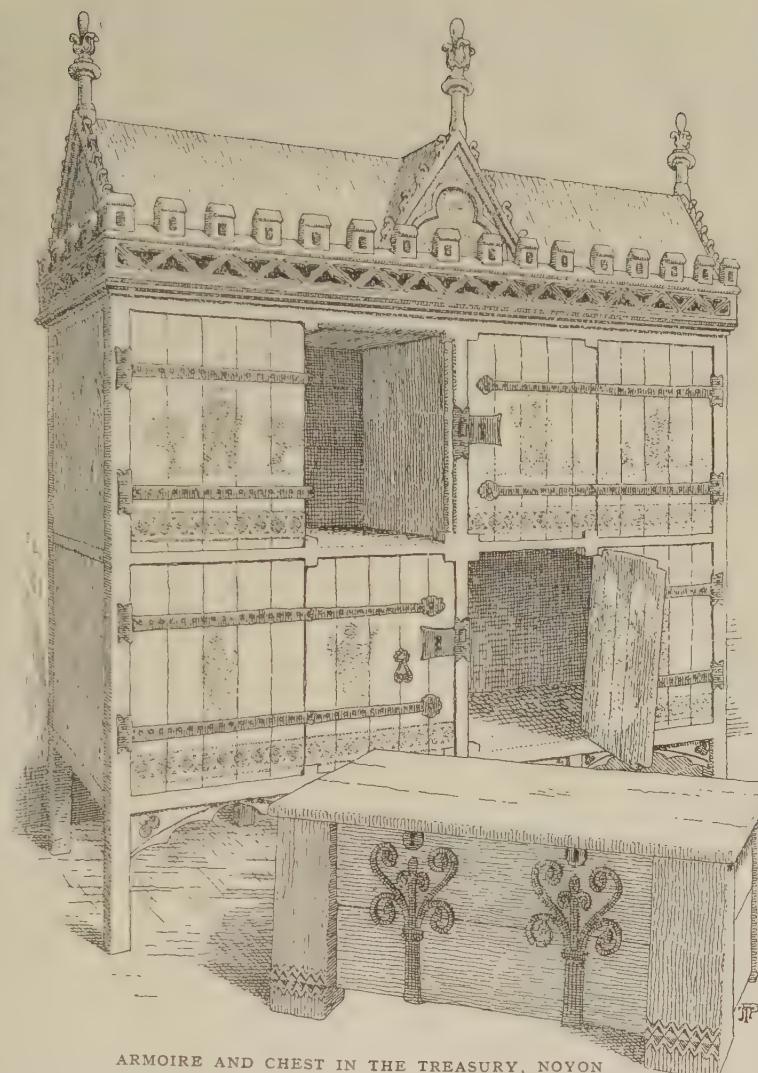
thirteenth century, and although it is in a very dilapidated condition, it retains considerable traces of its colored decorations, which, according to restoration made on paper by the late M. Boeswald, were originally very brilliant. On the inside of the doors, which are hung as double flaps, were seated figures of saints with gilded halos, surrounded by diapered ornament, while on the outside were angels singing music, ringing, or adoring the relics with which they were placed, up face to

The whole

case, with its elaborate open-work cabinet, delicate

open-work and gorgeous decorations, must have presented a most beautiful appearance when perfect, and worthy of the great artistic treasures it had in keeping.—J. TAVENOR-PERRY.

THOUGH the collection of art treasures owned by the Mr. J. Pierpont Morgan was the largest and most varied belonging to any private individual in America, it was by no means unique in the quality of the individual items of which it was composed. There are several other collections whose general character is very high, among them being the one owned by Mr. James P. Taft, of Cincinnati, which contains, besides Chinese porcelains and other objects of art, some choicer examples of the world's master painters. Among these must rank the two pictures by Gainsborough and Romney respectively, which are included in the same number. The former is the well-known picture *Tomkinson Boys*, which was hung at the Royal Academy of 1784, but not exhibited; Gainsborough with the eight portraits which he sent in that year they were placed on view owing to the refusal of



ARMOIRE AND CHEST IN THE TREASURY, NOYON

the Committee to hang one of them—the portrait group of the *Princess Royal, Princess Augusta and Princess Elizabeth*—at the height he wished. From this time onwards the artist ceased to contribute to any of the Academy exhibitions. The work is a splendid example of Gainsborough's later period; it was formerly in the possession of Mr. Ludwig Neuman, and afterwards in that of the Tollemache family of Cheshire. The portrait of Mrs. Johnson (née Mary Ponsonby), of Walton House, near Brampton, Cumberland, was painted by Romney in 1786, the year of the lady's marriage, and shows the artist in one of his more strenuous moods. The picture is painted

with rapid and assured technique, and the beautiful subject is expressed with wonderful assurance and force. Equally fluent in expression is the portrait of *Mrs. Ferguson of Raith and her Children, Donald and Beatrice*, by Sir Henry Raeburn, the original of which belongs to Mr. R. C. Munro Ferguson. The attitude of the members of the little group is easy and natural, and the contrast between the placid sedateness of the mother and the only partially restrained impatience of the children, weary of the tedium of the sitting, has been happily utilised by the artist to invest his work with additional interest and animation. The two reproductions from mezzotints in colour—*Mrs. Cunliffe Offley*, from the plate by J. Busiere after Sir Thomas Lawrence, and the *Countess of Carlisle*, by J. Payrau after Romney—go far to show that in technical attainment and beautiful effect the work of the modern engravers is pressing closely on the heels of that of the older masters. In many respects the former is the more legitimate of the two, for whereas eighteenth-century work is often largely touched up by hand, in the best of modern work only pure colour printing is employed, all additions by hand being considered as illegitimate.



THE inclusion of the Easter holidays in March this year prevented the usual number of art sales taking place during the month, and was probably the cause of important collections being held over until later in the season. Certainly the record of the picture sale-room would support this idea, for specially noteworthy items were conspicuous



by their absence. On March 3rd Messrs. Christie dispersed an accumulation of modern pictures and drawings from various collections, in which an oil sketch, 12½ in. by 8½ in., by Sir John Millais, for his picture, *Greenwich Pensioners before the Tomb of Nelson*, brought £33 12s.; and two small water-colours by J. S. Sargent, R.A., *A Piazza on a Canal, Venice*, 9½ in. by 13½ in., and *A Canal Scene, Venice*, 9½ in. by 13½ in., £35 14s. and £46 4s. respectively. The collection formed by the late Henry Graham, Esq., and subsequently the property of Miss F. Graham, of Moss Lea, Mossley Hill, Liverpool, sold on March 7th, included the following drawings:—David Cox, 1836, *Crossing Lancaster Sands*, 7½ in. by 10½ in., £105; C. Fielding, 1851, *The Mountains of Mull, seen from Loch Etive*, 16 in. by 23½ in., £241 10s.; and *Vessels in a fresh breeze off Folkestone*, painted in 1842, 14½ in. by 19½ in., £273; and Birket Foster, *Sheep in a Turnip Field*, 9½ in. by 13½ in., £141 15s.; *Harvest Time*, 7½ in. by 13½ in., £110 5s.; *The Watering Place*, 7½ in. by 10½ in., £105; *At the Ferry*, 7 in. by 10½ in., £99 15s.; and *The Farmyard*, 7½ in. by 10½ in., £141 5s. With the exception of a solitary example by Copley Fielding, 1853, *A View of Arundel Castle from the Park*, on panel, 10½ in. by 15½ in., which realised £189, all Miss Graham's pictures were by foreign artists. Among them were the following:—A. Bodenmüller (Munich), 1879, *It is More Blessed to Give than to Receive*, 44½ in. by 32 in., £126; F. Drefregger, 1875, *Que les Fruits sont Dux*, 17½ in. by 12½ in., £189; L. C. Müller, 1879, *Eastern Hospitality*, £315; and A. Spring (Munich), 1877, *Grace before Meat*, 22½ in. by 30½ in., £120 15s. The highest priced item in the sale, however, came from

the collection of Mrs. B. J. Calvert, deceased, late Ashton Park, Preston, which was sold on the same day. This was an important example of J. Stark, entitled *Norfolk River*, 37 in. by 51½ in., and representing a barge entering a lock, which realised £693.

The sale of modern pictures and water-colour drawings belonging to the late Alexander Young, Esq., of Blairstown, though consuming two days, was confined to comparatively unimportant examples, the total aggregate only amounting to a little over £3,000. The only items which attained the dignity of three figures were a couple of pictures: *The Water Carriers, near Cairo*, 28 in. by 46½ in., by L. C. Müller, 1888, £136; and a version of *Rhyl Sands*, 17½ in. by 24½ in., by D. Cox, £141 15s.

In a sale on March 18th a grisaille study by Van Dyck on panel, 13½ in. by 18½ in., of the *Virgin and Child with Saint Elizabeth, Saint John, and Angels*, brought £236 5s.; and J. Constable, R.A., *A River Scene, with a lock, bridge, and figures*, 58 in. by 75½ in., £304 10s.

At a sale of pictures and drawings from various sources and held—also at Messrs. Christie's—on March 28th, a pair of illustrations to Trollope's *Framley Parsonage* by Sir John Millais, 9½ in. by 6½ in., brought £68 5s.; a water-colour, *Blackberry Gatherers*, by Birket Foster, 11 in. by 11 in., £94 10s.; a picture by Mark Fisher, A.R.A., *A Hilly Pastoral*, 30 in. by 46½ in., £152 5s.; another by T. S. Cooper, R.A., 1849, *Cattle and Sheep on the bank of a river*, 31½ in. by 40 in., £162 18s.; one by Corot, *A Wooded Landscape, with buildings and peasants*, 22½ in. by 16 in., £220 10s.; and *The Stolen Kiss*, 29½ in. by 13 in., by Marcus Stone, A.R.A., £126.

HOWEVER quiescent the picture market may be, there are generally a few interesting engravings to be found in the sale-rooms, and the fashion

Engravings in this branch of art do not so exclusively favour the work of deceased masters.

In the sale of prints held at Messrs. Christie's on March 4th, however, retrospective work formed by far the stronger feature. Amongst the highest prices attained were the following:—*Lady Hamilton as "Nature,"* before the title, by H. Meyer, after Romney, £152; *Mrs. Siddons*, printed in colours, by P. W. Tomlinson, after J. Downman, £152; *The Countess of Harrington and Children*, also in colours, by F. Bartolozzi, £126.

In the Sale Room

Wolds, £241; *Miss Farren*, proof before letters, in red, by the same, after Lawrence, £126; *The Age of Innocence*, printed in colours, by J. Grozer, after Reynolds, 15s.; *L'Agréable Négligé*, in colours, by Janinet, 16s.; *Crossing the Brook*, in colours, by W. Say, after H. Thomson, £157 10s.; *Hunters at Grass*, by Ward, after B. Marshall, £48 6s.; *The Sailor's Hounds*, in colours, by the same, after Bigg, £50 8s.; *My Peel*, proof before letters, by S. Cousins, after Lawrence, £71 8s.; *Countess Grosvenor*, proof, by the same, £50 8s.; and *John Gray*, open letter of, by G. Dawe, after Raeburn, £71 8s.

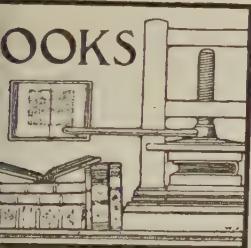
In the sale held by the same firm on March 10th modern etching predominated. The following were among the highest priced items:—F. Brangwyn, A.R.A., *Bridge of Sighs, Venice*, £46 4s.; and *San Maria through the Riggings*, £25 4s. D. Y. Cameron, *The Ice Doorway*, £71 8s.; *The Mosque Doorway*, 10s.; *Notre Dame, Dinant*, £73 10s.; *Dinant*, 10s.; and *The London Set* (12 etchings in portfolio), £7. Hedley Fitton, *London Bridge*, £42; and *The Mills*, £31 10s.; Haden, *Sunset in Ireland*, trial proof, £65 2s.; and A. H. Haig, *Mont St. Michel*, 14s., and *A Quiet Hour*, £38 17s. At the same sale an artist's proof of *The Rutland Children*, after Wolds, by Norman Hirst, brought £15 4s. 6d.; and an artist's proof, printed in colours, of *The Ladies Wadde* by S. E. Wilson, after Reynolds, £15 15s.

MESSRS. SOTHEBY were kept busy during the early part of the month with a succession of sales of books and manuscripts.

On March 4th they disposed of a collection formerly the property of Sir Anthony Cope, Bart., selected from the library at Bramshill Park, Hants., which was chiefly interesting on account of it containing some first

editions of the early English dramatists. The prices realised for several of these substantially contributed to a total of £3,429 1s. which was realised by the collection.

An unusually large copy, 7½ in. by 5½ in., of the quarto edition of Shakespeare's *Romeo and Juliet*, issued for John Smethwick, 1609, 4to, mor., was in perfect condition, and so the high price given for it—£290—cannot be deemed excessive; the corresponding edition of *Hamlet*, issued by the same publisher two years earlier, is perhaps even more rare, but the copy of it here shown, was neither so tall as its companion nor in so good condition; it accordingly went for a considerably lower sum—£290. The other Shakespearian items confined to editions of plays which, though attributed to him, have by no means been universally accepted as dramatist's work. Of these, *Titus Andronicus* is perhaps the least dubious in its origin; a tall copy of the second edition, printed for Edwin White, 1611,



measuring 7½ in. by 5½ in., and in fine condition, sm. 4to, mor., brought £155; and the *Comedy of Mucedorus*, with woodcut border to title, printed for John Wright, 1619, sm. 4to, mor., £85. First editions of Ben Jonson's *Seianus, His Fall*, sm. 4to, mor., Thomas Thorpe, 1605, and *Cataline, his Conspiracy*, sm. 4to, mor., Walter Burre, 1611, brought £77 and £97 respectively. Other rare volumes included Roger Ascham, *Toxophilus*, 1st ed., black letter, red ruled, sm. 4to, 1545, £138—this copy was from the library of Edward, Prince of Wales, afterwards King Edward VI., and the contemporary calf binding was ornamented with his initials and crest; Raoul Le Fevre, *Le Recueil des hystoires de Troye*, lit. goth., sm. fol., mor. gilt, by Derome, Lyons, 1529, £83; Christopher Marlowe, *The Rich Jew at Malta*, 1st ed., sm. 4to, 1633, £63; Molière, *Oeuvres*, with plates by Moreau le Jeune, 6 vols., in contemporary French mor. gilt, g.e., 8vo, Paris, 1773, £185; Anthony Munday, *The Downfall of Robert, Earle of Huntingdon, etc.*, black letter, mor., sm. 4to, 1st ed., London, 1601, £92; Anthony Munday and Henry Chettle, *The Death of Henry, Earl of Huntingdon*, black letter, mor., sm. 4to, 1st ed., London, 1601, £64; *The Tragedie of Claudius Tiberius Nero*, 1st ed., mor., sm. 4to, printed for Francis Burton, 1607, £50; and George Peele, *The Battel of Alcazar*, mor., sm. 4to, 1594—first edition—£132.

Though small in extent, the collection of illuminated manuscripts and early printed books belonging to an anonymous gentleman, which was sold at Messrs. Sotheby's on March 7th, was exceptionally choice in character, the 35 lots of which it was composed realising no less than £5,726 5s. Two items reached four figures each. The first of these was a finely illuminated Anglo-Norman 13th-century MS. on vellum of the Vulgate, 529 ll., 14 in. by 9½ in., decorated with over 150 initial miniatures, bound, mor. ex., by F. Bedford, large fol., which brought £1,000. The same price was attained by a French 15th-century illuminated MS. on vellum of the Bible Hystoria, 771 ll., 16½ in. by 11½ in., finely decorated with 197 miniatures, 202 large ornamental initials, and numerous smaller letters in gold and colours, 3 vols., mor. pl., g.e., by F. Bedford, large fol. A 10th-century illuminated vellum, MS. codex of the Four Gospels, of Frankish execution, 402 ll., 9½ in. by 6½ in., containing five full-page miniatures, nig. mor., thick, sm. 4to, realised £500; a 13th-century Psalter, illuminated MS. on vellum, 600 ll., 15½ in. by 10 in., of Spanish origin, with numerous painted initial miniatures and decorated initials, mor., large fol., £510; and another Psalter, of English 13th or 14th century work, illuminated MS. on vellum, 229 ll., 6 in. by 4½ in., containing numerous painted miniatures, mod. vel., g.e., thick, 8vo, £500.

The sale of the chief portion of the library formed by that celebrated antiquary, Thomas Pennant (1726-98), and now the property of the Earl of Denbigh, was held by Messrs. Sotheby on March 13th and 14th, realising a total of £3,197 12s. for 399 lots. The two items which excited most competition were a copy of the edition of *Hakluyt's Voyages* published by Bishop, Newberie & Barker, 1599-1600, which is noteworthy as containing the

original issue of Drake's voyage to Cadiz, and the rare large map of the world. This was in fine condition, with the 3 vols. bound in 2 in old cf., and realised £400; Smith's *History of Virginia*, 1st ed., with the rare engraved title dated 1624, orig. English cf., 1625—a clean, tall copy—brought £330; a copy of John Seldon's *Mare Clausum*, 1st ed., folio, 1635, probably the presentation book given by the author to Charles I., and bound in contemporary blue mor., g.e., clasps, with the large arms of that monarch embellished on the sides, brought £61. Other items included the following:—Frobisher, *Three Voyages*, 1576, 1577, 1588, 1st ed., black letter, with the folding map to first part, but the other map wanting, unbound, sm. 4to, 1578, £148; a volume of seven rare tracts formerly belonging to Gabriel Harvey, the Elizabethan poet, and enriched with his MS. notes and autographs, 17th-century calf, sm. 4to, £155; and A. Thevet, *The New Founde World or Antartike*, translated by Thos. Hacket, black letter, hf. cf., 1568, £85.

THE high quality of the collection of Sèvres porcelain formed by the late John Cockshut, Esq., formerly of Glenmore, Willesden Lane, and sold by Messrs. Christie on March 11th, Furniture, and Objects of Art was shown in the fact that the 112 lots into which it was divided realised the substantial aggregate of £11,794 13s. A pair of eventail jardinières, painted with figures and flowers in the Chinese style, on gros-bleu and oeil-de-perdix ground, by Dodin, 1763, 7 in. high by 5½ in. wide, mounted on ormolu feet, sold for £1,050; a set of five plates, the centres painted in the style of Gomery, with vignettes of landscapes and shooting parties on a white ground, in decorated rose-Pompadour borders, £609; a large cup and saucer, painted with trophies entwined with flowers, on rose-Pompadour ground enriched with apple-green panels and gilt borders, by Buteux, sen., 1759, £168; an egg-shaped teapot and cover, with white ground, richly decorated in enamels and gilding, by Prevost, 1784, £199 10s.; a large cream-jug, painted with a figure on gros-bleu and gold oeil-de-perdix ground, £189; a teapot and cover, painted with landscapes and figures on rose-Pompadour ground, by Bouillat, 1757, £283 10s.; a sucrier and cover, painted with Boucher vignette subjects in decorated rose-Pompadour borders, by Vieillard and Levé père, 1764, £241; a Vincennes vase and cover, 10 in. high, painted with figure subjects, etc., on four panels with apple-green and gold scroll borders, £325 10s.; a tazza, painted with classical subjects, in five panels on gros-bleu ground, 8½ in. diam., 1½ in. high, painted by Asselin, 1793, £210; an egg-shaped vase and cover, painted with figure subjects in two panels on turquoise ground, 10 in. high, £241 10s.; and an oblong plateau, painted with a pastoral scene, in panel, on pink ground, 13½ in. by 9½ in., painted by Dodin, 1761, £220 10s. Of a number of cabarets sold the following brought the highest prices:—One consisting of five pieces, painted with figures in landscapes on turquoise ground, £504; another of three pieces, painted with Boucher subjects on jonquil ground, by Vieillard, 1764, £693; and a third

of four pieces, painted with Teniers subjects on rich marbled gros-bleu and gold ground, 1759, £420.

In the sale of porcelain and bronzes held by Messrs. Christie on March 12th, a pair of Kang-He Chinese hexagonal vases and one cover, enamelled with flowers, insects, and birds, in green, aubergine, and white, on yellow ground, 12 in. and 9 in. high, brought £787 10s.; and a pair of Chinese figures of Kylins in the same ware, enamelled green, yellow, coral colour, and aubergine, on pedestals, 15½ in. high, £399. The latter were from the collection of the late Sir Joseph Dimsdale, Bart., as also a bronze inkstand and cover of Venetian (school of Sansovino) 16th-century work, 12 in. high, which brought £325 10s. A brass dish of the same country and period, engraved with a classical battle scene and figures, and partly overlaid with silver, 18½ in. diam., realised £199 10s.; an early 14th-century ivory plaque—a wing from a diptych—carved with the Nativity and the Crucifixion, 6½ in. by 3 in., £178 10s.; a Persian carpet with formal floral design, 11 ft. 9 in. by 27 ft., £997 10s.; and a Persian rug, similar design, 10 ft. by 7 ft. 4 in., £304 10s.; a Chippendale mirror, in gilt carved wood frame, with branches at the sides for four lights, 9 ft. high by 4 ft. 6 in. wide, £241 10s.; eight Chippendale mahogany chairs, with carved interlaced backs, gadrooned borders to the fronts of the seats, on cabriole legs and ball-and-claw feet, £126; an old English lacquer cabinet decorated with landscapes, etc., in Chinese fashion, in black and gold, and metal-gilt mountings, on Georgian carved gilt wood stand, 62 in. high by 46 in. wide, £105; and a Chinese lacquer cabinet on Charles II. carved gilt wood stand, 59 in. high by 46 in. wide, £147.

Several important pieces of tapestry were included in the collection dispersed by Messrs. Christie on March 13th. Among these, two panels of early 17th-century Flemish tapestry, representing wood scenes, in floral borders, one on panel, 8 ft. 3 in. high by 12 ft. wide, and the second of the same height and 2 ft. wider, sold for £315; a large 16th-century oblong Flemish panel, depicting a triumphal procession, in border composed of flowers, etc., 11 ft. high, 20 ft. 3 in. wide, £493; and a third of the same country and period, representing King Solomon and Queen of Sheba, 7 ft. 8 in. by 8 ft. 3 in., £183 15s.

At the sale of porcelain and furniture held by Messrs. Puttick & Simpson on March 6th and 7th, the following were among the principal lots:—In old Vienna porcelain a group of Ferdinand V., his wife, and three children on shaped rock base decorated with roses in relief, made in blue, 12 in. high, £273; another group of a peasant playing the bagpipes, and his wife holding a child, with similar base and mark, 9 in. high, £136 10s.; and a third group of a gardener and his wife, with similar base and mark, 9 in. high, £110 5s. At the same sale an Elizabethan oak bedstead, with elaborately carved balusters and bulbous-shaped posts, brought £52 10s.; an Adam mahogany circular office writing-table, with carved borders and fluted decorations, 6 ft. diam., £135 10s.; and a Queen Anne black and gold lacquer library table decorated with Chinese landscape, etc., 4 ft. wide, £35.



OF THE TOWNSON BOYS



THE death of Mr. J. Pierpont Morgan, which took place at Rome on March 2nd, removes almost as great a figure from the world of art as from that of commerce. As he late Mr. J. Pierpont Morgan initiated a new era in finance, so he created a new era in the collection of works of art; and largely through his influence and actions that the centre of the world is gradually being transferred from Europe to America, and the value of great masterpieces of art of every description has been quadrupled in the last decade or two. Before Mr. Morgan came upon the scene, though the great national galleries did not possess an actual monopoly of the purchase of monumental works of art, the balance of wealth and art knowledge was all on their side. If a picture like Raphael's *Madonna Ansedei* came into the market, there was no thought of a private collector entering into competition for its possession.

It was merely a question of government competing with government, and the resources of every art gallery were well known, and generally ear-marked in advance, and took time to raise the capital funds demanded for such a purchase, works of this kind were rarely offered for sale, and when they were generally purchased with leisurely consideration at a government's own valuation. Mr. Morgan, however, when he once took up collecting, pursued it in the same thorough-going and in the same economic manner that had tried on his financial business. He had various resources, and after a few tentative movements, he limited

his purchases to representative works by the greatest masters, and aided his own judgment by the advice of the ablest experts. Other American millionaires followed Mr. Morgan's example—though none were so omnivorous in the scope of their collecting—with the result that the United States, which was formerly looked upon as the dumping-ground for all objects of art of a spurious or doubtful kind, is now more discriminating in its selection than any European country, while, whereas when Mr. Morgan began to collect, £10,000 was looked upon as practically the maximum amount which any private collector might be expected to give for a picture, £100,000 is now within the limit.

Articles on Mr. J. P. Morgan's collection have already appeared in *THE CONNOISSEUR* in Volumes XVI., XVII., XVIII., and XIX., but as he has made a tremendous number of additions since these were written,

it may be as well to describe some of his chief treasures. One of his early expensive purchases was Raphael's *Madonna of St. Anthony of Padua*, which he bought in 1901, for, it is said, the then unheard-of price of £100,000, from Messrs. Sedelmeyer, after having passed through the hands of the late Mr. Martin Colnaghi. This picture, which formerly belonged to the ex-King Ferdinand of Naples, was, until recently, deposited by Mr. Morgan in the National Gallery. Though an authentic and important example of the master, it is by no means one of his finest works. It is somewhat of a coincidence that one of the panels of the predella of the



THE DUKE OF MONMOUTH
IN THE COLLECTION OF THE LATE J. PIERPONT MORGAN, ESQ.

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picture, the different portions of which are divided between England and America, was quite recently acquired for the National Gallery from the Earl of Plymouth. Another picture belonging to Mr. Morgan which was deposited at the Trafalgar Square institution for a considerable space of time, was the beautiful portrait of *Giovanni Tornabuoni*, by Domenico Ghirlandajo, formerly the property of Mr. Willett, of Brighton, and afterwards in the Rudolphe Kann collection. This is considered the finest work of the artist. Among his other pictures of the foreign schools were Rubens's fine portrait of *Anne of Austria*, from the Prado collection; the *Adoration of the Magi*, by Bartolomeo Vivarini, from the Abdy collection; *The Earl of Warwick*, by Van Dyck; the fine *Landscape* by Hobbema, from Dorchester House, and numerous fine seventeenth and eighteenth century French paintings.

Mr. Morgan's collection of portraits by British eighteenth and early nineteenth century masters was relatively the strongest section of his collection, all the great artists being finely represented. Most famous, but by no means the greatest of these canvases, was Gainsborough's famous *Duchess of Devonshire*, which, stolen from Messrs. Agnew in the seventies, made a journey across the Atlantic in the possession of the thief before it was recovered for the owners, to ultimately return again to America. An even more beautiful picture is the well-known portrait of *Miss Linley* (afterwards Mrs. Sheridan) and her brother, by the same artist, which comes from Knole Park. Others of his works in the collection are the fine full-length of *Lady Gideon*, another of the *Hon. Frances Duncombe*, and the *Mrs. Tennant*. It is rather a curious coincidence that nearly all the pictures by Sir Joshua Reynolds are connected with child-life. Among them is the fine full-length of *Lady Betty Delmé and her Children*, the charming picture of *Mrs. Payne Gallwey and her son Charles*, popularly known as *Pick-a-Back*, the group of *George Viscount Malden and Lady Elizabeth Keppel*, the *Babes in the Wood*, and *Cupid as a Linkboy*. The Romneys include the half-length portrait of *Mrs. Glyn*, familiarised to the public by the engraving made from it by Joseph B. Pratt in 1896; the picture usually known as *Lady Hamilton reading the Gazette chronicling one of Lord Nelson's Victories*, but which was, in reality, painted by the artist before his fair model became acquainted with the Admiral; another version of *Lady Hamilton*, this time looking at a miniature; and the magnificent whole-length of *Mrs. Scott Jackson*. By Hoppner there is the beautiful group of the *Godsall Children*, engraved by J. Young, under the title of the *Setting Sun*; and by Lawrence the full-length of *Miss Farren* (afterwards Countess of Derby), which established the artist's reputation as a painter of oil portraits, and his *Miss Croker* (afterwards Lady Barrow), one of the finest of his later works. The great Scotch artist, Raeburn, is represented by two nearly full-length figures of ladies, *Lady Maitland* and *Miss Jane Ross*; while John Russell, the Rev. M. W. Peters, Angelica Kauffman, and George and Henry Morland are all represented.

IT is a misfortune that English criticism rarely embodies any but a partial view of art; it is local where it should be universal, and expends itself in discussing the mannerisms of the popular painters instead of establishing a permanent standard of æsthetic judgment. Nominally such a standard is set up at once in every generation, but our law-givers—the great writers on art—are apt to descend from the bench to the arena and re-interpret the whole philosophy of art, giving statutable authority to phases of painting or sculpture commanding their special sympathies. Thus Reynolds, when he occupied the presidential chair at the Academy, narrowed down the purport of art to the production of academic work; Ruskin, in the interests of pure Raphaelitism, transferred its venue to the exact and minute imitation of nature; while Whistler, more frank and egotistical, made his own pictures the centre from which art philosophy radiated. And so instead of having one authoritative æsthetic standard, we can choose from fifteen each of them in its turn accepted by contemporary critics as infallible, and rejected by their successors as valueless.

At the present time—according to Mr. P. G. Konody, the writers are agreed that “emotional impulse is the basis of art.” The formula is somewhat of a platitude, for action and thought are based on “emotional impulse” in the spirit of mischief which impels a boy to stick a pin into his class-mate, equally with the inspiration which resulted in the creation of Titian's mighty *Last Judgment*. Yet, in the coining of the phrase, I may not be wrong in detecting a certain ulterior object—the desire to establish a definition broad enough to include works of old masters and the latest examples of advanced impressionism, and yet susceptible of being so interpreted as to shut out the connecting links between these extremes, those orthodox phases of painting and sculpture which, though unpleasing to contemporary critics, are most readily understood and appreciated by ordinary educated man. Works of this character are not of necessity great or even good art, but the works of them are distinguished by some sincerity of craftsmanship, and where they fail to attain their creator's intentions, it is possible to accurately gauge their shortcomings. With regard to examples of advanced and post-impressionism, the latter procedure is hardly open, for the intention of the artists is so imperfectly expressed in their works that it is apt to remain an unsolvable enigma. The criterion of craftsmanship can hardly be applied to it, for its exponents condemn unflinching accuracy of drawing and harmonic arrangement of colour as a hindrance to emotional expression. Emotional expression is thus regarded as the real end of art, and the greatness of a picture is measured by the evidences it affords of the artist's intellectual perceptions being mastered by the sensual impulses during its creation.

That emotion is essential to the generation of art is obvious, but that, as critics would have us believe, it forms its predominant element may be doubted. Artists are neither specially distinguished from their fellow-

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their depth of feeling, nor are the finest qualities of their paintings dependent upon the amount of emotional sensibility transmitted through their brushes to the pigment. Depth of feeling and the power of emotional expression are, indeed, common to all humanity. The first kiss implanted by a love-sick swain on his mistress's lips is the emotional expression of a deeper passion than that which evoked the sonnets of Shakespeare. It is not for art is less the expression of that which exists than new creation—the calling into being, by means of beautiful craftsmanship, of images which suggest themselves to the artist's intellect through his senses. In definition of art it will be seen that the emotional pulse in art is limited to mere suggestion, nor can it elevate it higher. We are all capable of a more or less strong sensual appreciation of the visual beauty of nature, of harmonious modulations of sound, and of the elements of pathos and humour which characterise the varied scenes of humanity by whom we are environed; we may feel the impulse to give form to these mental impressions, but the power to do so is lacking in most of us. This power is wholly intellectual. It consists in the ability to modify, combine, and arrange these sensual impressions until they form a definite image in the mind, afterwards recreate it in tangible form through some medium of expression—art, music, or literature. Part of the process is exemplified in the use of a Kodak. The emotional impulse is ever urging the operator to take scenes which, though beautiful in themselves, are unfitted for reproduction in photography; if he be an expert, his experience will enable him to correct his sensual impressions by visualising in his mind the scenes as they would appear through the camera, denuded of their colour and reduced to so many actinic rays, and thus limit his selection to themes which would recreate satisfactorily in photography. The same process has to be gone through on a far more extended scale in the creation of art; for a great creation, whether it be in painting; sculpture, or literature, is not the outcome of a single emotional impulse, but is built up from many; in the same way that a mosaic worker will build up a paved pavement, choosing each piece carefully so that it shall carry out his decorative scheme, and making it evenly among its fellows by re-shaping it with exactitude.

In great paintings the term emotional, as popularly used, is incorrect. It suggests the outcome of passion, and reality refers to the appearance of complete unison existing between the conception of a theme and its execution—as if the image conceived by the artist had sprung from his brush as easily and spontaneously as the song of a thrush flows out in its artless melody. Degas's pictures—more especially his *Portrait of Miss Alexander*—possess this quality to a marked degree; but, they appear so easily wrought that many of his critics attacked his works on account of their paucity of intellectual direction and effort. Yet the *Miss Alexander* is the product of as an intense and concentrated mental application as ever mathematician brought to bear on the solution of a difficult and recondite

problem. Miss Alexander had to give seventy sittings before the portrait was completed; its original conception was altered and re-altered, and the brush-work gone over again and again, to appear each time more fluent and effortless in its expression. The picture, like all perfect creations, whether of art or nature, is a lovely artifice, giving no token of the throes of conception or the pangs of labour, and betraying only to the curious searcher that its beauty of form has been gradually and laboriously built up through the knowledge gained from the fashioning of the imperfect embryos which preceded it, and which have been ruthlessly destroyed during its evolution.

For an artist to seek inspiration wholly in emotional impulse, because art is based on it, would be as foolish as for a cobbler to try and gain a mountain summit by wandering among the valleys at its foot. Purely emotional art—that is to say, art originating in the instinct to create, and unguided by intellectual perception and direction—cannot exist. Even the baby, who traces grotesque figures with the milk from its bottle, is bringing all its infantile faculties into play to make a creation, while the awakening intelligence of a child is shown in the increased amount of observation and direction it puts into its drawing. This childish art—the nominal ideal of Post-Impressionism—is of the lowest order. Its fullest outcome is imperfect creation—that is to say, creation which requires mental revision on the part of the spectator before he can realise its import. Next in order comes partial creation, exemplified in the sketches of competent artists. A sketch is a representation of only certain phases of nature's manifold aspect, which may be analysed for pictorial purposes, as comprising form, tone, colour, and atmosphere. In a sketch, some—or perhaps only one—of these are expressed, not all of them; and thus, though a sketch by a great master may be immeasurably more valuable than the finished work of a less accomplished hand, as being the outcome of a higher intellectual perception and direction, it yet belongs to an inferior form of art. It is the difference between juggling with one or two balls and juggling with four or five—an amateur can keep the smaller number in the air pretty creditably; it takes an expert to prevent some of the larger number from falling to the ground.

And now as to the outcome of the whole matter. If the essential characteristic lies not in it being emotional utterance, but beautiful creation, then the standard of criticism must be revised—or rather one should be established; for present-day criticism is less the outcome of standardised judgment than the record of the sensual impressions of the critic. Perhaps it could hardly be otherwise. Emotional utterance is not susceptible to definite appraisement. From merely hearing a groan one cannot tell whether it is the outcome of a broken heart or a pain in the liver; by looking at a Post-Impressionist, or even an extreme Impressionist picture, it is impossible to gauge whether it is an honest but misguided effort to express the unexpressible, or was merely inspired by the desire to shirk the effort necessary to make a complete creation. Unless such work does attain the status of a

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creation, it is not art, even if the painter when he produced it was welling over with emotion as a boiling kettle bubbles over with steam; and so far as it falls short of full creation, so much does it fail to attain the full expression of art.

One is explicit on this matter, because of late it has been the practice to write of sketches, only expressive of rudimentary form and colour, as though they were the most complete utterance of which art is capable; and in this way works which would be shut out of any of the orthodox exhibitions because of their inadequacy are eulogised as masterpieces. On the other hand, orthodox paintings are condemned as wanting qualities unessential to good art. Many such criticisms will be probably passed on the paintings and sculpture which, by the time these lines are in print, will be on view at Burlington House. The Royal Academy during its hundred and fifty years of existence has not been an altogether ideal institution; it has neglected men well worthy of honour, and honoured those whom it would have been more fitting to leave unnoticed. But on the whole it has exercised a beneficent but somewhat over-conservative influence on British art; while to-day it is probably more fully representative of the best art in the country than at any period in its history. It is well, then, that adequate recognition should be made of the importance of its exhibitions, and the fact emphasised, that whatever the individual merits or failings of their contents, the latter are all characterised by sufficient intellectual direction and technical ability to justify them as being classed as works of art, and, in some instances, of art of the highest character. One would like to fully deal with the current exhibition in the present number of *THE CONNOISSEUR*, as the theme would then be topical, but such a course is not possible in the case of a magazine going to press a month before the date of its issue. At the time this is written, many of the more important works which will be shown in the exhibition are not yet completed, but a description of some of those which are certain of inclusion and have been accessible may be accepted as a substitute. It is not proposed to examine these in a critical light, but as in the beginning of the present article an attempt has been made to lay down certain principles for the judgment of art, it will not be amiss to try and show how far these works conform to them.

The president, Sir E. J. Poynter, will be represented by six examples—two classical figure subjects, three portraits, and a landscape. I will begin with the first mentioned, for they exemplify that phase of art in which Sir Edward has attained his most individual expression. His first example is entitled *At Low Tide*, and represents an undraped nymph in a sea-cave, seated on a rock—over which she has carelessly flung a crimson robe—and holding a large shell to her ear. The picture is purely classical in its conception—classical inasmuch as the leading motive of the work is a desire to express ideal loveliness of form in dignified line, as opposed to modern realism which leans towards the subordination of line to tone and atmosphere. As in all the artist's work of this character, the picture is marked by a certain beautiful

austerity and restraint, a suppression of everything that might tend to degrade and commonize the theme, while at the same time its beauties are adroitly and legitimately emphasised. The supple and rounded curves of the finely modelled figure are set off by the rigidity and harshness of the rock-forms which environ it; while the flesh-tones are warmed and harmonised by the juxtaposition of the crimson robe, and foiled by the greens and blues of the sunny vista of sky and sea, revealed through the entrance of the cave, are still further enhanced by the cold tones of the rock. Sir Edward Poynter's second work, *A Vision of Endymion*, shows the favoured shepherd asleep on the ground, his flock gathered about him, whilst the goddess Diana floats down to him from the heavens. The dominant tone of the picture is blue, exemplified in the sky and repeated in the robes of the goddess. The composition and lighting of the work are finely arranged, and though perhaps not so attractive a picture as *Low Tide*, it is the outcome of a more purely artistic conception. With the exception of a single landscape in water-colour of Lake Como, Sir Edward's three other contributions are portraits. The smallest of these, a portrait in water-colour, is a small full-length portrait of the Hon. Mrs. Kay Shuttleworth, robed in green against a gold background. An oblong canvas, half-length, shows Sir Frederick A. Eaton, the secretary of the Academy, seated by a table, perusing a sheet of paper—presumably a final revise of the Academy catalogue—which he holds in his hand. The attitude is easy and unaffected, and at the same time dignified. Another sitter whom the artist has caught in one of his happy moments is Sir Edward White, the late chairman of the London County Council. Though the motif of the composition is somewhat similar—Sir Edward being shown by a table and holding a paper—the actual arrangement is wholly different, the sitter being rendered full-face instead of in profile, and looking up at the spectator instead of down at the document.

Mr. Arnesby Brown shows only a single work this year, a fine landscape with cattle, entitled *A June Morning*, and recalling in its general lines the picture which was one of the popular successes of last year's Academy. The central feature of the composition is a group of cattle, the black and white patterning of their coats forming the key-note to the entire colour-scheme. Mr. Arnesby Brown suspects that the arrangement of the patches of black and white paint formed the initial conception of the picture, but of this there is no hint in the work itself, the cattle form as convincing a group as were ever painted on canvas. Great stalwart beasts, with their anatomy searching but not too obviously recorded, and the texture of their coats fully expressed, they stand in the picture as much a part of the landscape as any other of its components; behind them a broad expanse of meadow, forest, and upland stretches away until it merges into the horizon, while over all is a sky filled with misty cloud. The whole effect of the work is as though one was looking at an actual scene in nature. The fineness of its craftsmanship does not strike the eye, for the craftsmanship is subordinated to the end in view—the per-

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lisation of the theme; and it is only after a careful scrutiny of the work that one appreciates it at full value and notes the breadth of the handling, the rhythmical feeling of composition, and the sustained freshness of the colour.

Mr. David Murray in half-dozen works has dedicated his attention between Scotland and Venice. Pictures of the island last year showed that theme was one which particularly appealed to his tastes and sympathies, as did to those of Turner, for probably the same reasons, Mr. Murray to a certain degree having followed a similar course of development to that artist, amplified in his desire to get the effect of light not through chiaroscuro, but through contrasting tones of air, and in the brilliant which predominate in Italian seaport there is material thoroughly congenial to his method. In view of the *Rio Pinelli*—a picturesque canal little known to tourists—the effect of intense sunshine is gained without the use of any deep masses of shadow to emphasise the lights. The colouring is toned in a high key throughout, the variegated coral tints predominating, buildings on one side of the canal being balanced by

the deep, warm, yellow tones of the masonry of an old palace facing them. The same colours are repeated in a modified degree in the reflections on the surface of the canal which runs between, and are united in an even higher key by a bridge—over which a gaily decked procession is passing—which spans the end of the canal. Contrast and relief is afforded by the vista of sunny blue sky beyond, its reflection forming a passage of the same colour down the centre of the water. A somewhat similar scheme of colour, but very differently arranged, is shown in the oblong canvas of *The Giudecca*, in which a panoramic view of practically the whole water front of Venice forms the background, the foreground being occupied by the lambent blue-green water of the lagoon, studded over with shipping, the

sails of which provide strong notes of colour. Though there are no strongly contrasting darks, the picture attains a wonderfully rich and full harmony, and the same may be said of the two smaller Venetian pictures,



MLLE. LAGUERRE
IN THE COLLECTION OF THE LATE J. PIERPONT MORGAN, ESQ.

BY CAMPANA



MRS. PEMBERTON
IN THE COLLECTION OF THE LATE J. PIERPONT MORGAN, ESQ.

BY HOLBEIN

MRS. SIDDONS

IN THE COLLECTION OF THE LATE J. PIERPONT MORGAN, ESQ.

BY JOHN DONALDSON

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The Eden Garden, Venice, and Summer Clouds. The Scottish pictures are both painted from scenes in the Trossachs, the one entitled *Away and away to the Lowlands low* giving a bird's-eye view of Loch Achray, looking towards Loch Vennachard and Callander—the rich vista of lake and woodland being framed in a setting of birch trees and jutting craig—while the other, called *Birch and Bracken*, shows an autumnal morning on the skirts of Ben Venue, with a wild tangle of russet bracken in the foreground backed by the graceful forms of the birch trees. In these, as in the Venetian scenes, there is the same feeling for delightful colour, not the less beautifully expressed because the warm resonant tones that Mr. Murray finds in Italy are here greyed and mellowed by the Scottish atmosphere. The artist in all his works remains essentially a realist. His pictures are so topographically correct that one can at once recognise any of the scenes he depicts. He takes no liberties with nature, but selects from her and harmonizes such ingredients as coincide with the genius of his art, and combines them into colour-schemes which not only truly record her aspect, but also express the full vision of the artist.

Another landscape painter, Sir Ernest Waterlow, has also sought several of his principal themes abroad, the most important of his canvases being concerned with the winter scenery of Switzerland. Sir Ernest's refined and delicate execution and his perception for tender colour stand him in good stead in realising the snow-covered forms of the high Alps, where, though everything is white, it is white suffused with a thousand prismatic tints, and changing tone under every aspect of shadow or sunlight. In his picture of the *Schultenhorn in Winter from Wengen*, the artist shows the long ridge of the mountain under the morning sunlight, its higher peaks standing sharply outlined against the blue sky, and a roseate cloud still lingering against its sides, while, lower down, groups of dark firs form a telling contrast. Another canvas gives the *Valley of Grindelwald in Winter*, with the giant form of the Monch, its precipices telling out almost black against its snow-covered heights, forming the background. Though more effective in its contrasts and more obvious in its picturesqueness, the theme lacks something of the subtle charm of colour which distinguishes the other work. The third Alpine scene shows *The Upper Aletsch Glacier from the Jungfrau Jock*, a desolate snow-covered valley—itself eight or ten thousand feet high, flanked on either side by rocky heights. This work will probably appeal to true Alpinists with greater poignancy than either of the other works, but to the general public the dreary aspect of this wild waste of snow and rock—a perfectly true rendering—will not be so attractive. Sir Ernest's remaining contribution is called *A Sussex Common*—a scene at Pulborough, with sheep in the foreground, flanked by a group of trees and revealing a beautiful vista of pastoral country under a breezy cloud-studded sky. It is a typical rural scene permeated with the feeling of quiet and tranquil beauty which is the distinguished charm of English southern scenery.

Mr. Cadogan Cowper is hardly seen in his strongest

aspect this year. His most individual characteristics are his power of rendering dramatic action and his skill in depicting richly hued and gorgeous vestments with a pre-criptive and precise accuracy—characteristics which peculiarly fit him for the rôle of an historical painter, in which branch of art we have at present far too few practitioners. The three works by which he is represented are all confined to portraiture. The largest is a full-length canvas of *Lady Coote*, in sixteenth-century costume, a companion to the portrait of her husband which appeared in last year's Academy. It is the more wholly successful of the two, being more resonant in its expression and more powerful in its characterisation. The lady is attired in a sumptuous purple bodice, a robe of cloth of gold lined with minever, and an underskirt of blue, and stands on a richly patterned carpet against a background of crimson pink, holding a Maltese terrier in her arms. Her pose is dignified and natural, and one could accept her whole-heartedly as a sixteenth-century character, so appropriately does she coincide with the rich vestments and surroundings. These are painted with marvellous imitative fidelity, being rendered with the precision and minuteness that characterises the work of Holbein and his school. The harmonisation of the wealth of rich colour and detail has been most successfully achieved. Another, and a very attractive portrait, is that of the three children of Major the Hon. C. Barrington, in which the children are shown grouped round a table; whilst a third, a water-colour, shows *Barbara, the Infant daughter of Frederick M. Fry, Esq., C.V.O.*, lying on a bed regarding a cat, the attitude of child and animal being both thoroughly natural and easy.

Mr. Arthur Hacker's dominant feeling is for colour and atmosphere, and this is expressed in all five of his examples. Probably the most popular of these will be the one symbolising *Parting*, and showing two female figures with averted heads parting before a tree wreathed round by the emblematic serpent. If one reads the artist's meaning aright, this sudden sundering of the two co-joined lives is by the hand of death. The blushing, draped figure on the right, with sad but beautiful face, fitly typifies the sorrow of the survivor who is left alone, whilst the other figure, whose garments are more ashy in their hue, whose form seems being drawn away by some unseen force, may well be the one on whom the hand of death is laid, the poppies growing at her feet symbolising the long sleep whose awakening shall not be in this world. The scheme of colour, as befits the subject, is low-toned and mysterious, full of sweet and tender cadences; the figures are finely conceived and modelled, and the draperies expressed with simplicity and largeness. A second theme, apparently entirely different in conception, is *The Little Mother*, which shows a young girl presiding over a white-naperied table set with the ingredients of a meal, round which her brothers and sisters are grouped, and on which falls the full light from a window by the side. The picture is delightfully atmospheric in feeling and harmonious in tone, being expressed in delicately modulated colour, in which there is

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OCTOBER—CANNOCK CHASE

BY C. BERNARD WOOD, AT THE NORTH STAFFORDSHIRE ARTS SOCIETY

olute black or evidence of sacrificing sincerity of
erance for forceful expression. This atmospheric
ression and calculated restraint is also shown in the
y of St. Paul's from Ludgate Hill, in which the giant
ne of the cathedral, tinged with the sun and encom-
ised about with the London haze, makes the central
ure of an attractive and well-conceived composition.
ouple of portraits complete Mr. Hacker's contribution
e of Sir Arthur Liberty and the other of Mrs. Darley.
former is shown, in a grey suit, seated on a chair with
per in his hand, a touch of colour being afforded by
sitter's orange scarf. Mrs. Darley is also seated, her
k gown affording an effective foil to her fair com-
ion and golden brown hair. In both portraits the
riduality of the sitter is fully realised; the faces and
es being searchingly modelled and characterised
the flesh-tones rendered with great care.

The work of Mr. Lindsay G. Macarthur is not allied
at of Mr. Hacker by any mannerisms of technique,
s conceived from a somewhat similar outlook both
s taking a refined naturalistic view of nature, and
being especially interested in the rendering of light
atmosphere. Mr. Macarthur's two canvases this
are concerned with the farmyard; one depicting
terior of a barn rendered animated by a group of
g pigs, and the other a straw-yard during threshing
tions, the latter, however, occupying only a sub-
ate place in the picture. In both pictures the
g motif of the work is the expression of sunlight.

In the barn interior it is concentrated, pouring in through an opening in the side, and leaving the greater portion of the scene in comparative shadow, though not in darkness, for the whole interior is luminous with reflected lights. In the second picture the straw-yard is illuminated with brilliant evening light which envelops the whole scene with a golden atmosphere. By his atmospheric expression and the arrangement of his lighting the artist has been enabled to attain breadth of feeling without the sacrifice of any essential detail, every portion of the pictures being realised with minutely imitative truth.

An important landscape of *Willows, Lechlade*, is the most important contribution of Mr. Alfred Parsons. It shows a Thames-side scene under a blue and white mackerel sky in early summer, before the greens have lost their freshness, and while there is still the feeling of spring joyousness in the colour. A group of noble trees, which stretch almost athwart the canvas, forms the leading feature of the composition, the foreground of which is occupied by a reed-fringed backwater, with a delightful vista of river and meadow-land beyond. The scene is typically English in its bright yet refined colour, and in its feeling of tranquil happiness. Mr. Parsons's only other contribution is a water-colour showing *The Garden in Russell House, Broadway*, resplendent with blossom, and set down with that delicate refinement of coloration so characteristic of the artist.

The *Winter's Glow* of Mr. Joseph Farquharson is a thoroughly typical work by the artist, showing a flock

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of sheep amid snow-covered pastures under an evening light. That he has often given us similar themes must not be regarded as detrimental to the work, for the true mission of an artist is less to strive for versatility than to zealously explore that phase of nature which appeals most poignantly to his sympathies, and to return to it again and again until he has thoroughly exhausted its attractions. An illustration of the work being given in the present number of *THE CONNOISSEUR*, there is no necessity to describe it in detail. It is an effective composition, well drawn, and expressed with much refinement of tone, whilst all the detail is conscientiously studied and rendered with great fidelity.

Mr. Charles Sims's pictures are, as usual, something of an enigma. A breezy landscape of grey winter fields under a grey sky, the whole focussed by two touches of red and black formed by the garments of a pair of equestrians in mid-distance, may be dismissed first as offering no recondite problem for solution, though a strong and individual interpretation of nature. A spring scene in which phantasy and realism are combined—apparently with wayward unconcern, yet with delightful effect—presents more difficulties. An expanse of greensward is shown shadowed in the foreground, and gradually rising into sunlight until it terminates in a low ridge. It is dotted over with a medley of beautiful figures belonging strictly to no age or country—a mother fondling her infant, a pair of lovers, joyous youths and maidens and happy children, with here and there a little naked cupid, while flowers are springing up about them. One would interpret this as an allegory of young summer, when the chilling breath of winter has been wholly banished, but before the spring joyance has lost its zest; the time when the blood flows most warmly, and young life feels most keenly the presence of love. The third work shows a classical scene—tall, temple-crowned cairns rising amongst a profusion of rich vegetation, whose leafage frames about the whole composition like a proscenium. On the stage thus formed are a pair of lovers, and a little distance away a radiant nymph standing in front of and extending her outstretched arms towards an ancient sculptured term. This may be the spirit of poesy, as old as the world, but ever retaining the beauty and vitality of youth, presiding over the dawn of love, or it may be the spirit of love itself. We are entitled to read what meaning we will into the work, as we read diverse meanings into the work of nature itself, for the images created by the artist are complete in themselves, and their meaning is dependent upon from what standpoint we regard them.

WATER-COLOUR painting is a phase of art in which English artists have always held supremacy, not so much because of any general superiority of talent, but that they appear to have an instinctive perception of the limitations and special qualities of the medium which foreigners generally do not possess. Comparing the current exhibition of the Royal Water-Colour Society now on view at their galleries (Pall Mall)

with that of the "Société Internationale de la Peinture à l'Eau" recently held at Bond Street, this fact is clearly evident. The work of the continental artists was fully as clever as that of their English *confrères*. They could express as much, and express it with equal directness, certainty, and force, but the manner of the expression had no more closer affinity to water-colour than to oil. In the Royal Water-Colour Society's exhibition, whatever weakness may be shown in individual work, it is obvious that even the worst of it was conceived for rendering in water-colour, and that the effect, however imperfect, could not have been so well attained in another medium; while in the best of the work the calculated appropriateness of the expression to the medium is one of its most delightful qualities. This quality is equally shown in the work of the modern school as in that of the followers of the older traditions. Among the former must be numbered Mr. John Singer Sargent, who conveys as much in one of his sensitive brush-strokes as any continental artist without losing transparency of colour. His *Blind Beggars* is not one of the most attractive of his works. It is a theme picked up by the wayside—the artist of late has been over apt to follow this mode of selection and squander his talents on subjects whose greatest recommendation is that he has painted them—a group of Spanish beggars, picturesque to a certain extent, but less interesting on this account than for the play of light and shade on their features. It is broadly painted, one might almost add carelessly, were it not that one can point to no essential fact which the artist has omitted, or even imperfectly conveyed. His *Fountain* is not better painted, though a far more satisfying piece of work. Mr. Sargent's still-life pictures are always impressed with a latent sense of vitality, which gives them an interest not generally contained in this class of work. It was shown in this instance. The drawing, skilful in its arrangement, suave in its expression, despite its strength, and marked by tenderness of colour, gave one a delightful feeling of completeness attained without effort or a too ostentatious display of power. The artist's third example, *The General*, showed a Moorish arcade flooded with sunlight, the brightness of which was relieved by the greenery of some trees in the background. It was not an interesting theme; but, again, Mr. Sargent made it interesting by the forcefulness of his expression. Most like Mr. Sargent in the virility of his brushwork was Mr. Charles Sims, whose two examples, *Bleaching* and *Feeding Chickens*, though their titles implied, were not concerned with the realm of phantasy usually frequented by this artist, but with realistic transcripts of everyday life. The former was perhaps the better of the two; its bravura, since of feeling, and truth of utterance overcame the sensation that there were a rather large number of loose ends in the work—like in a garment in which the basting stitches are not removed—and that the middle distance was insufficiently separated from the foreground. In Mr. Sims's other example neither of these failings was apparent. The figures and chickens in the foreground were rendered with minute realism, the distance

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rately determined, and all set forth in fluent, expressive brushwork; yet one must confess that there was a certain charm to be found in the waywardness of the drawing than in the more ordered precision of the hand. To go from Mr. Sims to Mr. R. Thorne Waite is like passing from the bustle of a London street into

though a little purple in tone, is daintily expressed, and, despite its apparent slightness, well modelled. Mr. J. Walter West indulged in a flight of fancy in his spirited monochrome drawing of *Art and Post-Impressionism*, which showed a knight having a desperate conflict with a gigantic dragon, the latter presumably representing



MARGERY BY CECILE WALTON, AT THE NEW GALLERY, EDINBURGH

the poseful quiet of a secluded drawing-room, yet each artist reaches nature by his own methods, expressing those aspects of its aspects which make the strongest appeal to personality. In *The Sussex Downs* the latter again shows his fondness for that tranquillity of aspect which is the most salient charms of English southern scenery, lighting the scene with tenderness of colour and atmosphere-feeling. Sir Ernest A. Waterlow is another artist whose tastes lead him to nature in her genial moods. He is represented by several characteristic examples, among them *Evening—Sussex Downs*, which is expressed with great charm. A contrast to this in theme is the *Loch Lagan, Isle of Skye*, of Mr. Colin B. Phillip. It is a bold and forceful rendering of the scene, but perhaps too realistic. The tone of the picture, dominated by slate-coloured crags in the background, and their reflections in the water, is monotonous, and the grimness of the scene rather than its grandeur was realised. C. Napier Hemy shows his usual resonant colour and accurate observation of the coast-wise sea in his *Windward*. The *Narcissa* of Mr. J. R. Weguelin,

Post-Impressionism. The work would have served admirably to illustrate the traditional victory of St. George, but there was nothing in the realisation of the theme which suggested its connection with topical art. Another phantasy, and one possessed of much charm, was Mr. E. R. Hughes's poetically conceived *Pack Clouds, Awake and Welcome Day*, which showed a white cloud-like figure sufficiently realistically expressed to differentiate it from an actual cloud, backed by a blue sky, and partly hidden by a number of small clouds roseate with the hues of dawn. The colour-scheme was well conceived and expressed with refinement. The variety of Mr. S. J. Lamorna Birch's outlook was shown in his *Across the Pool*—a realistic rendering of the eddying waters of a broad burn—and his *Neidpath, near Peebles*, showing a border keep standing on the verge of a deep valley under an evening light. In this he revealed a broken colour akin to that exemplified in Turner's early work, and his departure is to be welcomed as evidence of a return to that poetical feeling in landscape art which has been too long submerged in modern realism.

THE one hundred and thirty-ninth exhibition of the Royal Society of British Artists (Suffolk Street) was

The Royal Society of British Artists better than usual—better in the sense that while there were fewer works of distinctly higher quality than their companions, this diminution

was more apparent than real, being almost wholly caused by the levelling up of the general standard. On entering the large gallery, Mr. Joseph Simpson's *Souvenir of the Goya Ball* at once arrested the attention. It represented a couple of figures in Spanish dress—a woman in white, a white shawl fringed with a brightly coloured border flung over her shoulders, wearing a black hat and holding a vividly red fan in her hand; immediately behind her appeared a man in black clerical garb. The figures were standing on an intensely blue carpet and backed by a plain white wall; to the left was a green chair surmounted by a scarf in which were repeated the leading colours of the theme. Of the strength and adequacy of Mr. Simpson's technique there could be no question; he had attained quality in his whites, and, by the introduction of the mass of luminous black in the costume of the male figure, placed in tone the brilliant primaries which formed such a leading feature of his colour arrangement. His rendering of form and texture, if summary, was convincing. The only point on which one could quarrel with the artist was that his work lacked something of that graciousness and reserve which should characterise great art. Another artist with whom one has often quarrelled with in the past is Mr. Fred F. Fottet; it is therefore a pleasure to make amends for past criticism by acknowledging that in his *Ponte Vecchio, Florence*, he has produced a beautiful picture, delightfully luminous and full of tender, vibrating colour. Mr. John Muirhead's *Road to St. Ives* was a work large in feeling, and expressed in a manly, original way, the sunlit vista of tree-fringed roadway in the distance being an especially beautiful passage. This and Sir Alfred East's *Early Morning* were among the best landscapes in the exhibition. Sir Alfred's work was not so obvious in its appeal; he loves to create subtle colour-melodies whose full beauty, unaccented by any strongly contrasting note, dawns upon one gradually. His *Early Morning* was a harmony in warm greys and tender green, conceived with great completeness and set down with delicacy and precision. Another work that should not be passed unnoticed was Mr. D. Murray Smith's picture entitled a *Hampshire Landscape*—though a skyscrape would have been its more correct term, for four-fifths of the canvas was occupied with the rendering of sky and cloud. The artist had successfully suggested the vastness of aerial space, and made his cloud-forms float in the air, yet the theme was perhaps over simple in its elements to make a wholly interesting picture. Mr. A. Carruthers Gould, in his *Bathers*, appeared in rather a new rôle. The subject was one Mr. Tuke might have painted, and the general scheme of colour was not unlike what is generally adopted by that artist; but that the coincidence was merely one of theme and not of intentional design was proved by the different

treatment adopted. Mr. Tuke's figures are generally predominating feature in his picture; in Mr. Gould's are but an incident in his landscape, adding to animation and interest. The work was distinguished qualities which have hitherto been rather lacking in latter's work—warmth of tone and mellowness of colour, and in many respects marked an advance on anything that he has done.

Among the figure subjects, Mr. T. Frederick Carpenter's *Morning*—a young girl dressing—was marked atmospheric quality and delicate colour; Mr. Edward Patry's *Portrait of the Countess of Carnworth* was dignified and pleasing likeness; Mr. J. J. Alsop's *Miss M* was an attractive piece of work; while a special word of praise should be awarded to Mr. Frank O. Salisburys head and shoulders *Portrait of the late Lord Stanhope*. The subject was shown in a brown coat against a light background; the colour-scheme was both original and dexterously managed, while the characterisation of the face was powerful and life-like.

THE Spring Exhibition at Messrs. Shepherd's Galleries (27, King Street, St. James's) is always one of the most

Exhibition of Works by Deceased Artists interesting features of the art season. Besides comprising characteristic examples by long-accepted masters, it always includes some sterling work by artists who, if not altogether unknown, have not been awarded the rank to which they are justly entitled, so that the revelation of their talents comes upon one in the light of a new discovery. An artist of this character is Richard Brompton, who is indifferently represented in the National Portrait Gallery, but whose portrait of Horne Tooke, the author of "The Diversions of Purley," in this exhibition, proves him to be a man of original taste and of sufficient technical attainment to warrant his high place among the early contemporaries of Reynolds. The picture is highly finished, as becomes the work of an artist who was a pupil of Raphael Mengs, but what is most remarkable about it is its restraint of colour and fine tonal quality, the sitter being shown in dark light against a dark background, relief and contrast being afforded by the introduction of a piece of statuary against which he is leaning. His head and figure are finely modelled and the face well characterised. A note in the catalogue states that the painter died in 1782, the date given by Bryan. That industrious chronicler of the lives of eighteenth-century artists, Edward Edwards, who relates the career of Brompton in some detail, gives 1782 as the year in which the latter set off for Petersburg, and states that he lived there several years, dying there some time before 1790. As a number of Brompton's works are said to exist in Russia, it would seem that the account given by Edwards is the more probable. A *Portrait of Mrs. Ainslie*, by George Romney, an early work—the date ascribed to it is 1762—is interesting not only on account of it being a well-painted canvas of an attractive woman, but also for being one of the finest works painted by the artist before his visit to Italy. There is no doubt that he ga



MRS. FERGUSON OF RAITH AND HER CHILDREN
BY SIR HENRY RAEURN, R.A.

[Photo. Annan





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ch by the visit; but this picture makes one realise that also lost a little, and helps one to understand how Gainsborough, who never went abroad, was able to rival the greatest of his contemporaries who did. Before Reynolds diverted the course of English art, it drew its strength largely from the traditions of Van Dyck,

by Richard Wilson, R.A., has been advisedly secured for the collection at the Welsh National Museum at Cardiff. It is in pictures like this, of his native country, rather than in his Italian reminiscences of Claude, that the greatest of Welsh-born artists shows himself at his best. The deep restrained coloration of the work, its fine



STATUE OF THE MADONNA AND CHILD IN THE OERTEL COLLECTION

ing him in his preference for cool colour, the lightness of his impasto, his beautiful modelling of the hands of his sitters, and the elegant refinement with which he treated their costumes. This tradition, somewhat emasculated though it was by being transmitted through Lely and Kneller, was productive of much fine craftsmanship, and a restraint and decorum of style is somewhat wanting in the work of later masters. Good effects are illustrated in this portrait of Mrs. Cotes; the colouring is delightfully melodious and recalling in its pure, cool tones some of the best of Cotes. The face of the sitter is not so wholly perfect as Romney would have made it in later days, but is carefully drawn and the hands beautifully painted. A portrait of Miss Cooper, by John Opie, depicting a pretty, brilliantly complexioned, black-haired young lady in a white gown, is a most attractive example of the artist; the colouring good and painted with great refinement. A picture of Carnarvon Castle,

luminous sky, and the severe simplicity of its composition, give it a feeling of monumental grandeur. Among other pictures which should be mentioned are a superb piece of *Still-Life* painting by William Van Aelst; a delightful rendering of a *Landscape with Cattle and Figures*, painted in oil colour on paper, by Gainsborough; a vigorous picture of *The Major Oak, Sherwood Forest*, by Henry Dawson; and a *Portrait of a Child* by an unknown artist. According to the aggravating custom of the period, the artist has inscribed on the picture the date of its production, 1597, and the age of the sitter, which is given as three years. Of the identity of the figure, apparently that of a boy—though the costume, a velvet dress, white apron and ruff, gives no clue to the sex of its wearer—the only indication is afforded by a medal of Charles V. which depends from his neck, and suggests that he was probably a relation to that potentate. The picture is finely and firmly painted, the flesh-tones and the textures of the different portions of the costume

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being rendered with great imitative skill. Though the work shows Spanish influence, it is probably the work of a Flemish artist.

ABOUT a year ago mention was made in these columns of a band of young artists who collaborated in holding

Edinburgh: an exhibition in Edinburgh, and who contrived thereby to excite considerable interest. They were content then

**The New
Gallery** to show their wares in a dealer's establishment, but this year they have been more ambitious, acquiring *pro tempore* the tasteful quarters of the Society of Eight, known as the New Gallery; and their act herein has brought the critics to arms, *soi disant*, forcing them to take the young workers more seriously than on the previous occasion. Nor is this more serious study altogether misspent, for, albeit the whole show is naturally redolent of "youth's sweet-scented manuscript," there are some items which disclose promise and a few which constitute fulfilment.

Speaking of the Society of Eight's initial exhibition, the writer mentioned the total absence of statuary, and remarked on the air of incompleteness which the gallery presented accordingly. The younger group have wisely rectified this, sundry busts and the like being ranged in the centre of the main room; and if none of these is first-rate, Mr. A. Carrick's *Madonna and Child* has a certain persuasive *naïveté*, while in the same sculptor's *Head of a Girl* the softness of hair is ably expressed. Turning to the pictures themselves, though Mr. A. R. Sturrock betrays at places a sentimental attitude, he has really made quite amazing progress in his art. The song which nearly all the old masters of landscape-painting sang—the song of blue, illusive distance and the charm of aerial perspective—has been heard but little since the demise of the Barbizon school, scarcely a single good painter of to-day ever essaying it save Mr. Mark Fisher. But Mr. Sturrock has revived it, and here and there, notably in *Border Landscape*, he sings it with rare sweetness, a sweetness which would surely have won the encomium of Richard Wilson and Thomson of Duddingston. Mr. J. R. Barclay, on the other hand, is rather disappointing, the fine colour which marked some of his work last year being sadly absent now; while Mr. W. O. Hutchison's output, again, is hardly worthy of the capacities he has displayed heretofore. At the same time, his landscape, *The Moat*, must be exempted from this stricture; while he would seem to be blest with innate good taste, and thus even his unsuccessful works are not devoid of merit. Of course, good taste alone will never create a work of art, but it is essential in the artist, and the fact is brought home to one on studying another exhibitor, Mr. E. Robertson. He has distinct originality, and his drawing, *A Moonlight Bacchanal*, has a faint hint of that flavour of enchantment which characterises the art of Puvis de Chavannes. But while he fares well enough in monochrome, Mr. Robertson is no adept in painting, and his portrait of Mrs. Auldjo Jamieson, though clever in some ways, fails simply because he lacks this precious gift of taste. The portrait is a life-sized

full-length, and the lady, clad in black, is figured against blood-red curtains. Now, these cover fully half the canvas, and no painter of real discrimination, real forethought, would have allowed so gaudy a shade to predominate to this extent. Some big landscapes by Mr. Spence Smith are also vitiated by stridency, yet a few of his smaller things—sketches he would probably style them—engaged by reason of their vigorous brushwork; while as regards Mr. Mervyn Glass, his works express a more pedestrian inspiration than that of most of the foregoing, but in his portrait called *Annabel* he has achieved at least something—he has mirrored some of the evanescent charm of girlhood. Very different is Mr. H. Lintott, whose beautiful drawing, *Youth and Fauns*, is pleasant and reminiscent of the brilliant men who illustrated Moxon Tennyson; while another man who shows most excellent things is Mr. D. M. Sutherland, the crowning of his exhibits consisting in some Spanish landscapes. In each instance nearly the whole canvas is diapered with tiny touches of paint, a style approximating to "pointillism" used latterly by Monet and Pissarro, more especially by Signac and Seurat; but whereas in the case of the latter pair, this *modus operandi* was often obtrusive, in looking at Mr. Sutherland's work one thinks far less of the manner than of the success with which light is suggested.

It may be said without hesitation that no other exhibitor shows Mr. Sutherland's power, yet there is one of whom it behoves to speak, Miss Cecile Wall, represented by a pastel entitled *The Model*, and by a portrait in oils, *Margery*. The portrait has no mere qualities as a composition, while the artist has graphically with the problem offered by a full-length figure in white—a problem faced and surmounted by few, such as Watteau, Lancret, and Whistler. Yet the picture is not merely beautiful and accomplished, but also absolutely natural, and it is this, also, which aureoles the other, the stronger one. Here is no model such as the Academicians usually paint; it is not a girl posed for her likenesses, but instead a living creature, frank and unaffected; who one is not left in doubt as to her social position, and who is as typical of the class from which models chiefly spring as Boucher's women are typical of the court of Louis XV. Moreover, all is wrought with a personal accent, and this is the more admirable inasmuch as that element is commonly absent from women's work. One can hardly believe, for example, that Vigée le Brun would have painted just as she did had not Louis David led the way, when even Berthe Morisot was mainly a reflection of Madame. "She drew my art across her fan," he remarked once; and something analogous might be said of most lady artists.

AN exhibition evidencing consistency of artistic pose, not only in regard to individual works, but in arrangement and organisation, was held during March by the **North Staffordshire Arts Society's Exhibition** held during March by the North Staffordshire Arts Society, at Stoke-on-Trent. The exhibits, comprising oil and water-colour paintings, black-and-white work, some sculpture, and a goodly amount of

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STATUE OF ST. BLASIUS IN THE OERTEL COLLECTION

amples of craftsmanship, were, with just a few exceptions, the products of local art workers, who, without any pretentiousness, displayed evident sincerity of purpose, and in some instances decidedly meritorious achievement. The general standard of the exhibits was above the average of the fifteen preceding exhibitions, for the Hanging Committee had not wavered in their determination to exercise a reasonable censorship, and the arrangement of the works in three sumptuously appointed and well-lighted rooms of the new municipal buildings was such as would have been an example to the organisers of our more important exhibitions. An artistically designed poster and a tastefully illustrated catalogue completed the society's scheme of carrying the exhibition through on worthy lines.

In the oil-painting room Mr. C. Bernard Wood exhibited several pictures of Cannock Chase, whose artistic possibilities this painter has discovered. He has well realised the lonesome wildness of its wind-swept heath, the ever-changing phases of its skies and the rich colours of its autumn garb in *October—Cannock Chase*, which is here illustrated. Mr. W. J. Dukes, in this room and in the water-colour section, demonstrated his versatility as a figure painter, as a landscapist, and in handling marine subjects. His *Fairy Tale* was a figure composition, delightful alike in its design, its colouring, and its broad, decisive brushwork. His *Sunshine and Shadow* admirably realised an expanse of heath suffused with afternoon sunlight, and only failed in the foreground composition of the light and shade cast by the trees. His water-colours—*The Fishing Village across the Sands*—were spontaneously expressed in the vibrations of light and atmosphere, the reflections on the wet sand in the first-named being finely rendered with the utmost economy of means.

A number of water-colours and pen-and-ink drawings

were the work of Mr. John W. Wadsworth, who had utilised to artistic purpose the decorative possibilities of the old-world buildings and quaint alley-ways of St. Ives. In his water-colour *Sunshine and Shadow—St. Ives*, the painter had employed the decrepit houses of a narrow street and the shadows cast on the rough paving to produce a composition of technical and aesthetic excellence. Of his black-and-white exhibits, *Fish Street, St. Ives*, was simple in line and design, and admirably fitted for etching, in which medium it is to be rendered. Speaking of the black-and-white room, mention must be made of the distinction given to the collection by two elegantly graceful drawings of Mr. J. S. Sargent, R.A., one of them being a portrait of the Duchess of Sutherland, who opened the exhibition. A noteworthy work by a young artist, Mr. H. Tittensor, was a decorative monochrome, *The Pirate's Return*. The influence of Brangwyn was obvious, but the design was skilful and the draughtsmanship strong and unhesitating. Mr. Charles E. E. Connor revealed a taste and capacity for imagination and mysticism in his wholly original water-colour *The Vision*. Other exhibitors of paintings or black-and-white drawings included Mr. Robert Allen, Mr. G. A. Buttle, Mr. A. W. Harrison, Mr. J. H. Beckett, A.R.I.B.A., Mrs. E. Miller Fowler,



STATUE OF ST. CHRISTOPHER IN THE OERTEL COLLECTION

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Mr. E. W. Light, Mr. F. R. Wooldridge, Mrs. Wooldridge, Mr. H. Hadfield Cubley, Mr. W. Craigmile, Mr. H. J. Downs, Miss Rhoda B. Blakeway, Mr. Frank Todd, Miss E. Hopkirk, Mr. F. R. Lawson, and Mr. A. J. Jackson.

In the sculpture section Mr. F. A. Edwardes showed a broadly modelled recumbent figure, Mr. E. W. Light daintily treated reliefs, and Mr. T. Batty a well-studied portrait bust. The craft-work comprised many admirable examples of the metal-work of the Duchess of Sutherland's Cripples' Guild, metal and enamel work by Mr. F. A. Edwardes, pottery by Mr. C. E. E. Connor and Mr. Howson Taylor, and metal-work by Mr. A. Hamilton and Mr. W. H. Cooper.

THE beauty of modern colour-printing is perhaps never better exemplified than in some of the modern

A Beautifully Illustrated Catalogue illustrated catalogues. A case in point is to be found in the one issued by Messrs. Osler, in which examples of some of the most beautiful types of modern porcelain and pottery are represented with full verisimilitude, and at the same time an appreciation of their artistic possibilities which leaves little to be desired. The wares catalogued comprise some of the most tasteful forms of table glass, and cut crystal glass candlesticks fashioned in the chastely ornate style of the Regency, besides a wealth of porcelain and pottery adapted both for use and ornament, and largely reproduced from the finest types of old English work.

COLLECTORS and others interested in Oriental rugs and carpets are assured of a ready welcome at Messrs.

Oriental Rugs and Carpets Cardinal & Harford's spacious West-End show-rooms, 64, New Bond Street, where at present are being shown many unique and lovely examples unsurpassed in beauty of colour and design. At the Levant warehouse, too, 108-110, High Holborn, the same firm, who have been dealers and direct importers of Oriental rugs and carpets for over one hundred and twenty years, have a fine display.

IN the first week in May one of the finest collections of Gothic and Renaissance carvings on the Continent to be dispersed at Rudolphe Lepke auction rooms in Berlin. It is a collection formed by Dr. Oertert, Munich, and illustrates the history of sculpture in wood by the principal German schools from the thirteenth to the sixteenth century. The catalogue extends to two hundred items, and is embellished with one hundred and twenty phototype plates. Through the courtesy of Herr Lepke, we are enabled to illustrate three typical pieces from the collection.

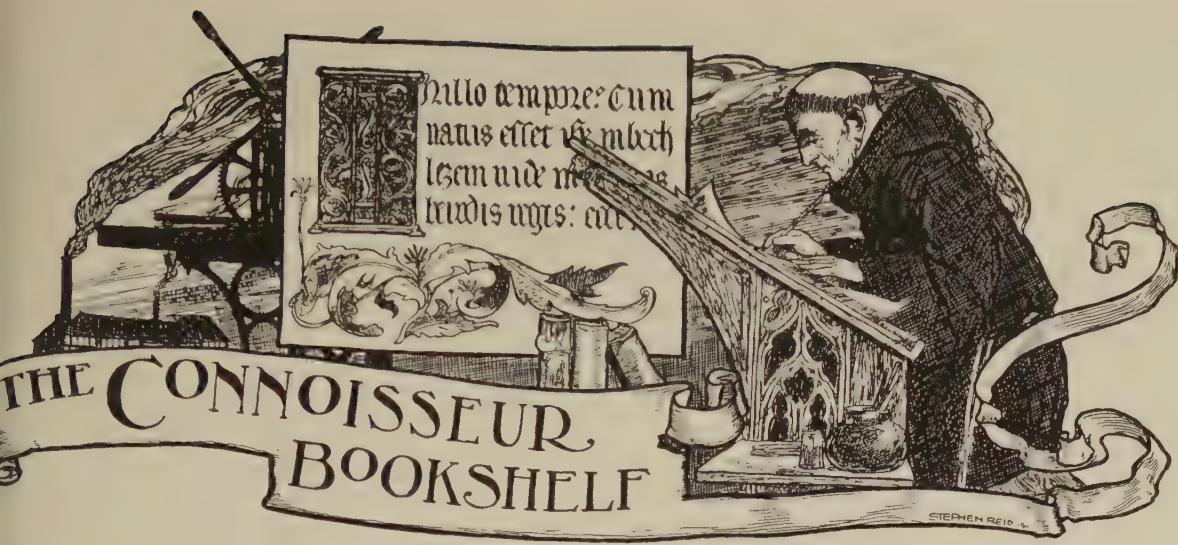
IN view of the recent discussion concerning the art of Alma-Tadema, the sale of the collection of pictures

The Alma-Tadema Collection this artist belonging to his family, which is announced to be held by Messrs. Hampton on June 9th, to be looked forward to with great interest. Among the admirers of the deceased artist, it is to be hoped that his pictures, which are among the most remarkable artistic achievements of his time, receive their due meed of appreciation.

AN interesting collection of art objects and domestic Welsh and other furniture, formed by

The Seward Collection Edwin Seward, F.R.I.B.A., during some 35 years past, is to be dispersed by auction at his residence, Lisvane House, near Cardiff, about the middle of May. The chief feature of the sale will be a number of paintings chiefly by Dutch masters, and a small collection of the earlier English water-colour school, ranging from J. Skelton, 1740, to Copley Fielding. The collection includes glass and snuff-boxes, porcelain, including examples of Swansea, Nantgarw, Chelsea, Derby, Wincanton, Worcester, and Sèvres. Illustrated catalogue of the Seward collection will be issued early in May from the office of Mr. Evan Rees, No. 1, Plymouth Street, Cardiff.





THE CONNOISSEUR BOOKSHELF

THE illustrated catalogue of *The Luxembourg Museum*, compiled by M. Léonce Bénédite, the curator of that

*The Luxem-
burg Museum*
Léonce
Bénédite
Fisher Unwin
6d. net)

famous institution, is an admirable work of its kind. Without being fully illustrated, the plates—389 in number—reproduce practically all the works one would want to be so recorded, while they are generally sufficiently good in quality to give an adequate idea of the originals. In the catalogue itself dimensions of all the pictures are given and their subjects grouped under the headings of their respective nationalities, while by way of a preface M. Bénédite gives a well-written and interesting history of the museum and collection. The Luxembourg Museum is one of those institutions for which we possess no exact equivalent in England; the Tate Gallery, which approaches it most closely in intention, forming only a very inefficient substitute. The Luxembourg collection is representative of modern art—of the French school more especially, also of the other Continental schools, and of England and America. The Tate Gallery, as its official title of National Gallery of British Art implies, is representative of the British school only, and as regards the work of the more modern masters, it fulfills its function to a very limited extent. This is only to be regretted, when it is remembered that, whereas the majority of the works in the Luxembourg have been purchased by the French nation, the reinforcement of the English collection is entirely dependent upon voluntary contributions; and voluntary contributors, however generously they may feel inclined, have a tendency to limit their gifts in accordance with their own predilections rather than according to the actual requirements. The irony of the situation is best exemplified by the statement that there are over a dozen of the English painters whose works have been bought by the French Government for the Luxembourg who are entirely represented in our own British National Gallery.

IN the early part of the eighteenth century England lagged behind the rest of Europe in her arts and

*"Tschudi, the
Harpsichord
Maker," by
William Dale,
F.S.A.
(Constable & Co.
7s. 6d. net)*

artifices; that before the end of it she had caught up with all competitors was as much due to her importations of foreign talent as to the birth of native genius. One of these importations was Burckhardt Tschudi, or, as he afterwards Anglicised his name, Burkhat Shudi, a native of Schwanden in Switzerland, where he was born on the 13th March, 1702. Shudi's chief title to fame is that he was one of the greatest makers of English harpsichords. The harpsichord, it may be almost unnecessary to explain, was the immediate precursor of the piano, and itself was an improvement on the spinet, the latter being a development of the virginal. An entry in Pepys' Diary for April 4th, 1668—Mr. Dale, by the way, once gives the year of this entry correctly, and then subsequently alludes to it as 1666—shows the diarist as hesitating in his choice between a little "Espinette" and a small "Harpiscon," but the great period of the latter instrument, in England, was during the eighteenth century. Shudi, when he first arrived in London, assisted Tabel, a Flemish harpsichord maker, who had come over from Antwerp; he set up for himself in Meard Street some time before 1729. His career was an entirely prosperous one. He was appointed maker to the Prince of Wales, and became acquainted with Handel, who was a frequent visitor to Shudi's house, Great Pulteney Street, Golden Square, to where he removed in 1742. Shudi's difficulty was not to find customers, but to make sufficient instruments to supply them. Shudi died in 1773. A few years earlier than this he had taken a clever Scotch assistant named Broadwood into partnership; the latter married his daughter Barbara, and became famous as the maker of pianos. Mr. Dale's work throws an interesting light not only on the life of Shudi, but also on his period, and on the history of the harpsichord. It appears

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to have been almost wholly compiled from original documents, and is well illustrated.

IT is difficult to see what more explicit title Professor Yrjö Hirn could have given his latest work, but it hardly suggests the scope of a book which embraces the whole course of medieval theology, its connection with and influence on legendary history, and the tracing of their effects on the art, architecture, and literature of the period. That the author has performed his task in a thorough, able and explicit manner may be presumed from the record of his previous work, but one needs to read the book carefully to appreciate how prodigious has been his labour, and how indefatigably he must have ransacked all the sources of information which had bearing on his theme. From Professor Hirn's preface one gathers that he originally contemplated a volume of much more restricted scope, but that he was insensibly induced to enlarge on his ideas by his desire to thoroughly explore and illuminate his theme, and one cannot but be grateful that his spirit of research has led him to compile a volume which forms a reliable master-key to the origin and significance of all the varied forms of medieval symbolism. From the aesthetic standpoint the value of such a work is immense. Much of the beauty of the older forms of religious art—practically all the art before the beginning of the sixteenth century—is lost to the modern enquirer, because he fails to realise its full significance, and its appeal to him is consequently largely limited to its sensual attributes of form and colour. Professor Hirn, by not merely explaining the surface symbolism of such work, but by expounding the ideas—often of a deeply mystic import—underlying it, adds immensely to its attraction; while his tracing of the various developments which the legends underwent will often form an important clue to the date of a picture in which one or other of their phases are recorded.

Another work which has some bearing on Professor Hirn's theme is Miss Elizabeth Haig's exposition of *The Floral Symbolism of the Great Masters*, but her treatment is lighter and less thorough, and she by no means exhausts her subject. The author has been content to explain in an interesting way the general symbolical significance of the various flowers used in religious art and the origin of their use, but she rarely tells us when any particular flower is specially associated with an individual saint—as, for instance, the crown of red and white roses with which St. Cecilia is usually depicted in the earlier representations of her. In spite of the limitations of Miss Haig's work, it gives much useful information in, and should prove a useful aid to, the understanding of the symbolism of Christian art. The book is well illustrated. In connection with the plates, however, there are one or two rather archaic renderings of artists' names, as *Van Eyke* for Van Eyck and *Schöngauer* for Schongauer.

"The Sacred Shrine," by Yrjö Hirn (Macmillan & Co., Ltd. 14s. net)

"The Floral Symbolism of the Great Masters" By Elizabeth Haig (Kegan Paul, Trench, Trübner and Co., Ltd. 6s. net)

THOUGH Mr. Fitzroy Carrington's name is the only one appearing on the cover of *Prints and their Makers*, his personal contribution to the volume

"Prints and their Makers"
Edited by Fitzroy Carrington (Eveleigh Nash 12s. 6d. net)

is confined to a fifteen-line introduction. The book is a collection of seventeen essays, contributed by fifteen authors, which have no specific connection with one another except that they are all concerned with engravers and engraving, and have probably all appeared in periodical form in America. The essays individual are generally of high quality, ranging in point of period from Albert Dürer to Anders Zorn, and being most frequently concerned with etchers and etchings. Perhaps the most interesting contribution is that by Mr. Frederick Keppel on "The Personal Characteristics of Sir Seymour Haden, P.R.E.," which abounds in interesting reminiscences, many of which exhibit the great painter-etcher in a distinctly humorous light. The anecdotes are all the more piquant as being told by a democratic American concerning a staunch English conservative of the old school with strongly autocratic tendencies. One of the funniest is that which relates how Sir Seymour, having accepted an invitation for a week from Mr. James Colgate, of Yonkers, found himself in the home of a teetotaler so staunch that he would not only drink no intoxicants himself, but would suffer none to be drunk in any house on his estate. The Englishman had no idea of this, and was astonished to find himself offered milk in place of his glass of wine at dinner. The use of a substitute interfered with his sleep. Mr. Keppel finally came to his rescue by smuggling in a flask of sherry in a cardboard box. He brought this round at ten o'clock at night, by which early hour the household had retired to rest, and persuaded Mr. Colgate, all unconscious of the offence he was committing against his principles, to give his guest the parcel on his way back to bed. Sir Seymour subsequently confessed that he could not have slept a wink that night had it not been for the gift of the sherry. The illustrations to the volume are numerous and, on the whole, satisfactory. The portrait of Thomas Haden, Derby, however, should not be styled an original etching; Haden reproduced it from the picture of *Edwin*, by Joseph Wright, of Derby, for which subject Thomas Haden—Sir Seymour's grandfather—sat to the painter.

THE increasing popularity of Baxter prints is shown by the issue of *The Baxter Year-Book*, compiled by

"The Baxter Year-Book, 1912," by C. T. Courtney Lewis (Sampson Low and Co., Ltd. 6s. net)

C. T. Courtney Lewis, whose previous works on the great colour-printers have done so much to bring the productions of the latter to public notice. Whether the production of an annual publication of this kind is justified remains to be seen. In the first issue, however, the author has gathered

together such an amount of fresh and useful information that we suggest every serious Baxter collector will find it necessary to secure a copy. The volume, which is small enough to be carried easily in the pocket, and so can

The Connoisseur Bookshelf



STUDY BY DEGAS FROM SPEED'S "PRACTICE AND SCIENCE OF DRAWING" (SEELEY, SERVICE AND CO.)

d for reference in sale-rooms, contains, besides the which make it a sequel to *The Picture Printer*, by Mr. Lewis, a full list of Baxter prints and their prices, a record—though not a very full one—of passing through the auction room during 1912, chapters on "Licensee Prints," "Prints which bear Mr. Lewis's Signature," and "The Pleasures and Humours of Baxter Print-collecting."

OUGH the works issued in "The New Art Library" maintained a consistently high standard, it may be questioned whether the latest addition to the series—Mr. Harold Speed's *Practice and Science of Drawing*—is not more interesting and of greater general utility than any of its predecessors. The scope of the subject as understood by the author embraces the whole theory of composition and rhythmical expression in pictorial art. The varied methods by which the

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may be attained by the artist are fully and clearly

explained and exemplified, and incidentally a definite and concrete meaning is attached to many of the phrases in vogue in current art criticism, which are often nebulously and vaguely applied. To do this in a catholic spirit requires broad artistic sympathies, as well as practical knowledge of craftsmanship, and Mr. Speed possesses these special qualifications to a marked degree.

Himself an Academy gold medallist, he has shown in his art that he is by no means tied down to academic tradition; whilst his range of expression practically embraces the whole range of oil and water-colour painting. Hence, in his book he shows a warm and enlightened appreciation of the newer phases of art, as well as of those which have been long accepted. The practical instruction he gives is of the utmost value to the student, and every point is fully illustrated with examples taken from the work of the great masters, as well as Mr. Speed's own examples. The volume can not only be confidently recommended to art students, but one might go further and say that everyone interested in art would find it well worth reading and studying.

The Connoisseur

THE twenty-sixth volume of that indispensable publication for bibliophiles, *Book Prices Current*, makes its annual appearance. As usual a full record is given of the prices realised by books sold at the principal London auction rooms during the year, the names of the purchasers, and a full and succinct description of the individual items. The arrangement of the original sale catalogues is followed; but the very complete index at the end of the volume makes it easy to pick out any individual work and follow its variations of price during the course of the year.

"Book Prices Current for 1912"
Vol. XXVI.
(Elliot Stock
Sold to
subscribers only
£1 5s. 6d.)

Books Received

Floral Symbolism of the Great Masters, by Elizabeth Haig, 6s. net. (Kegan Paul.)
Prints and their Makers, by Fitzroy Carrington, 12s. 6d. net. (Eveleigh Nash.)
The Church Chests of Essex, by H. W. Lewer and J. C. Wall, 15s. net. (Talbot.)
Impressions and Opinions, by George Moore, 6s. net. (T. Werner Laurie.)

The Baxter Year-Book, 1912, by C. T. Courtney Lewis, 6s. net. (Sampson Low, Marston & Co.)
Present-Day Gardening: Dahlias, by Geo. Gordon, 16s. net. (T. C. & E. C. Jack.)
Art Treasures of Great Britain, Parts I. and II., 1s. each net. (J. M. Dent.)
Les Peintres de Portraits, by Paul Lambotte, 5 frs.; *Artistes Wallons*, by L. Cloquet, 3 frs. 50; *Lucas Leyde*, by N. Beets, 3 frs. 50; *Guillaume Charlier*, by Sander Pierron, 10 frs.; *Portraits d'Infantes, XVII^e siècle*, by Louise Roblot-Delondre, 30 frs.; *Thomé Vincotte et son œuvre*, by Paul Lambotte and Armand Goffin, 10 frs.; *L'Exposition de la Miniature à Bruxelles en 1912*, 150 frs.; *L'Art Belge au XVII^e siècle*, Vol. I. (Van Oest.)
The Practice and Science of Drawing, by Harold Speed, 6s. net. (Seeley, Service & Co.)
Ranelagh and its Times, by Cyril Fitz-Gerald. (Northcote Printeries.)
Tschudi, The Harpsichord Maker, by William Dale, F.S.A., 7s. 6d. net. (Constable.)
George du Maurier, by T. Martin Wood, 7s. 6d. net. (Chapman & Windus.)
Art Prices Current, Vol. V., 1911-1912, £1 1s. net. (F. Art Trade Journal.)



STUDY BY WATTEAU FROM SPEED'S "PRACTICE AND SCIENCE OF DRAWING" (SEELEY, SERVICE AND CO.)

CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, or give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

grandfather Clock.—A6,795 (Marriott).—We cannot find any record of the work of George Eveleigh in Britten's *Clocks and Watches*. If you can send a photograph of the clock, we shall be pleased to give an opinion as to its value.

ogarth's Works.—A6,807 (Dorset).—Your edition of *Birth Restored* is worth £1 to 3s.

Impressions on China.—A6,808 (Crofton Park).—It would be easier for us to deal with your enquiry if we had a men of the china referred to. In some cases—we do not know—all—the irregular impressions beneath glaze signify that the pieces were moulded by special workmen or at certain times. Impressions may be genuine factory marks to be recognised of value to the collector. Others are merely workman's or signs. These irregularities are legion.

se.—A6,813 (Bermuda).—We cannot give a definite opinion concerning the vase without examination, but, judging from the photograph, we should say that it was Worcester of 1825-1830. Should this be the case, it should be worth to £20, and the value would not vary greatly if it came from an English factory at about the same period.

figures marked J.P.—A6,815 (Northampton).—The pieces marked J.P. are probably of a much later period than as the Fontainebleau factory was at work until quite times. Such pieces are not highly appreciated by collectors, but, so far as we can judge from the description, the might realise £5 or £6 under favourable circumstances.

ses.—A6,824 (Ulverston).—The tracing of the mark on vases is too indistinct to enable us to give a definite opinion as to their period. Judging from the photograph, however, they appear to be comparatively modern, and of a still largely made for the European market. Their value to a collector would in consequence be very small.

etch Artist.—A6,827 (Bath).—We know of no modern of the name you mention, but Jean François Douven was a French painter who lived between 1656 and 1724, his chief being portraits and historical subjects.

er of Vases.—A6,857 (Brighton).—From the photograph, these appear to be Italian work of the eighteenth century. They are not of high artistic value, and cannot be reckoned as pieces. They may be worth £10 to £12 the pair as decorative objects.

etable Dish.—A6,861 (Hawera, N.Z.).—The vegetable dish is of small value. The letters, in addition to the word

“Wedgwood,” show that it is a comparatively recent production of the celebrated firm. The willow pattern is exceedingly common, having been made extensively in several English factories. The other piece you describe is quite recent Copenhagen pottery or porcelain. The word *Encret* is equivalent to our *Patent*. Its only value lies in its domestic use.

Landseer Etchings.—A6,880 (Kidderminster).—Your Landseer etchings published by Gambart are of comparatively small value, more especially as you state their condition is poor.

“On the Look-out.”—A6,883 (Nutley).—Your engraving, after Landseer, is a reprint, and would be unlikely to realise more than 5s. to 7s. 6d.

“Arcadia.”—A6,898 (Hammersmith).—Your copy of the Countess of Pembroke's *Arcadia* would probably realise about 3s. We should have to see your prints before placing a value upon them.

Tea Caddies.—A6,901 (Seavington).—The tea caddies, judging from your description, are Sheraton. If in good condition, they should be worth about 3s. each.

French Porcelain.—A6,902 (Hove).—The three pieces described in your letter are what is known as “Porcelaine d'Angoulême,” and they are the productions of a factory which was abolished about 1780. The exact age of the specimens it is impossible to tell. The porcelain is much appreciated by collectors, varying, of course, with the period and with the quality of the decoration. From descriptions only we can only value them at roughly £8 to £10 each.

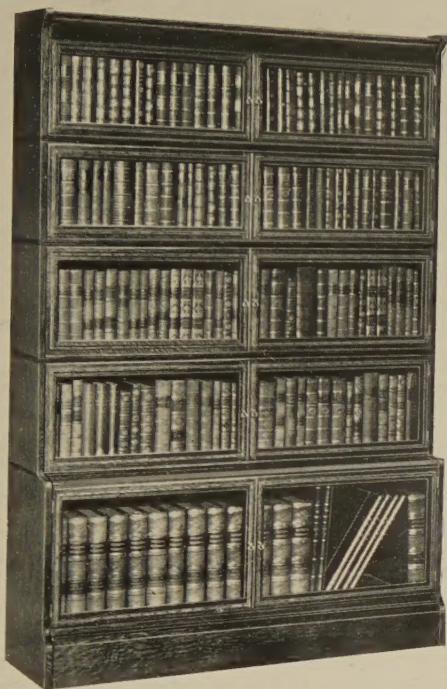
Prints.—A6,904 (San Francisco).—Your print *Death of the Roe-buck*, after W. P. Hodges, is one of a pair which, when genuine, are of considerable value. If yours is a fine impression, it would be worth singly £7 or £8 at least. The print of W. E. Gladstone would be unlikely to realise any sum of importance.

“Ecce Homo.”—A6,905 (Southend).—Your print *Ecce Homo* is not a very saleable subject, and we should not place its value at more than £1 to 3s.

Vases.—A6,915 (Gloucester).—The mark on your pair of vases was that used in the rarest period of the Dresden factory, and pieces so marked realise very large sums. It is, however, very frequently found on spurious pieces, and though it is impossible for us to say definitely, judging from the photograph we fear there is very little doubt that your vases are modern imitations.

Spanish Dictionary.—A6,920 (Cambridge Heath).—Your dictionary is of practically no value, being quite obsolete.

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MESSRS. HYAM & Co., of South Kensington, ask us to warn collectors from purchasing certain curios from doubtful sources, as they have had a large number of pieces stolen from their premises at 51, Beauchamp Place. The objects include:—

Chinese jade, amber and agate snuff-bottles.
Wedgwood plaques, "Marriage of Cupid and Psyche" and "Sacrifice of Cupid," marked "Wedgwood & Bentley."
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Oriental plate, painted with armorials, "Martyn."
Oriental plate, painted with armorials, "Fly of Hampshire."

THE second of the course of public lectures on art at Leeds University was delivered recently by Mr.

Mr. Roger Fry on "Principles of Design" Roger Fry, who took as his subject "Principles of Design." Mr. Fry said that we were fortunate in England in possessing two words, "design" and "drawing," to define two different aspects of graphic art. Roughly speaking, we might say that design referred mainly to the inter-relation of the parts of a graphic whole, while drawing was generally understood to refer to the power of representing the appearance of natural objects. In most paintings these two ideas were apparent, and not infrequently they set up conflicting claims.

When most people talked about the meaning of a painting, or asked what a painting meant, they were usually thinking of what objects were represented. But a picture, if it was a work of art, had a meaning quite apart from this, a meaning like the meaning of a piece of music, which could not be in any adequate way expressed in words.

It was quite possible, therefore, for two people to look at a picture in different ways, one considering what objects were imitated and what facts were disclosed about those objects, the other considering not at all what objects were represented, but what was the meaning revealed directly by the forms before him.

A great deal of discussion about pictures was rendered futile by the fact that the opponents were looking at different things in the same picture. Any fundamental

conclusions about art would have to proceed from a clear understanding of the parts played in the whole, on the one hand by the *content*, *i.e.*, the objects represented in the drawing; and on the other by the *form*, or design, *i.e.*, the relations of lines to one another, and of colours and tones to one another. It was evident that painting was frequently a mixed product, and that in some cases the importance of the content was supreme, while in others the form predominated.

The same thing occurred in literature, where we had at one end of the scale poetical form used merely as a vehicle for a useful or important content; at the other, pure poetry, where the value lay almost entirely in the form. Any art which relied for its effect mainly upon content was always more easily accessible to the mass of mankind, because it depended upon the experience of ordinary life, whereas the emotions derived from the contemplation of form appeared to belong to a separate world of experience. Those who were sensitive to this effect of form felt that it had a peculiar significance and importance to them.

The history of graphic art since the Middle Ages showed a generally increasing interest in the content of paintings. This tendency had received a sudden check in our day. Science, by the invention first of photography and then of the cinematograph, had come to the aid of the artist by showing that illustration could be performed better by mechanical means. The result of this would be to separate out the two aspects of graphic art, making the pure artist purer, less and less dependent for his effect upon the content, and allowing him to concentrate his powers more and more upon pure form.

Early Christian, Byzantine, and Romanesque art, and some of the art of the Italian Renaissance, showed this preoccupation with pure form in a high degree, and examples of these placed side by side with works of the eighteenth and nineteenth centuries made this very apparent. Blake almost alone of modern English artists divined something of the emotional possibilities of pure design.

Examples taken from quite recent French art, and of the so-called Post-Impressionist school, showed the attempt to push the study of pure form further and by more conscious methods than had ever been done before, so that it might be thought possible that designs would be created which impressed the imagination profoundly without the representation of natural objects. Nevertheless, it was probable that, just as in the highest poetry we knew, some statement, however insignificant, persisted in order to give direction to the form, so in painting it was likely that we should continue to employ a certain amount of representation in order to facilitate the apprehension of form. It was none the less probable, even judging from the great works of the Old Masters, that the nature of this content—the nature of the objects represented—was of no consequence whatever in an appreciation of the result.

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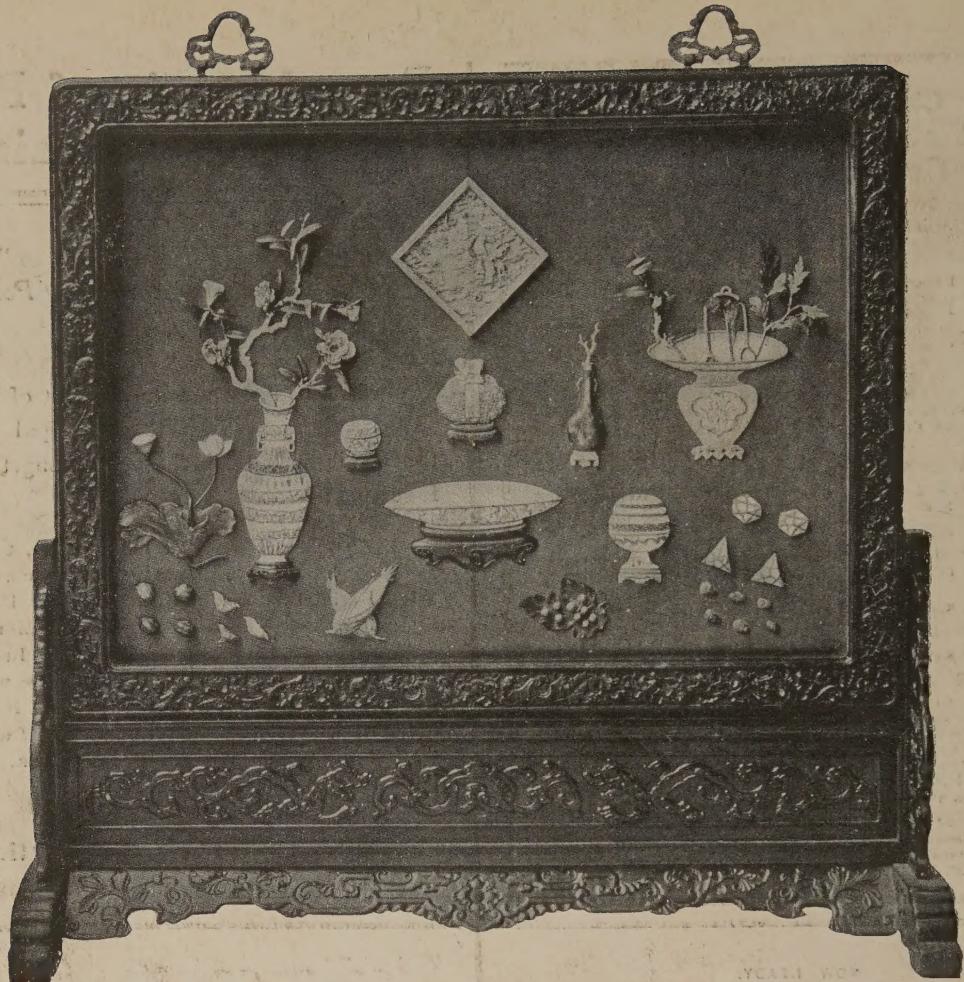
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